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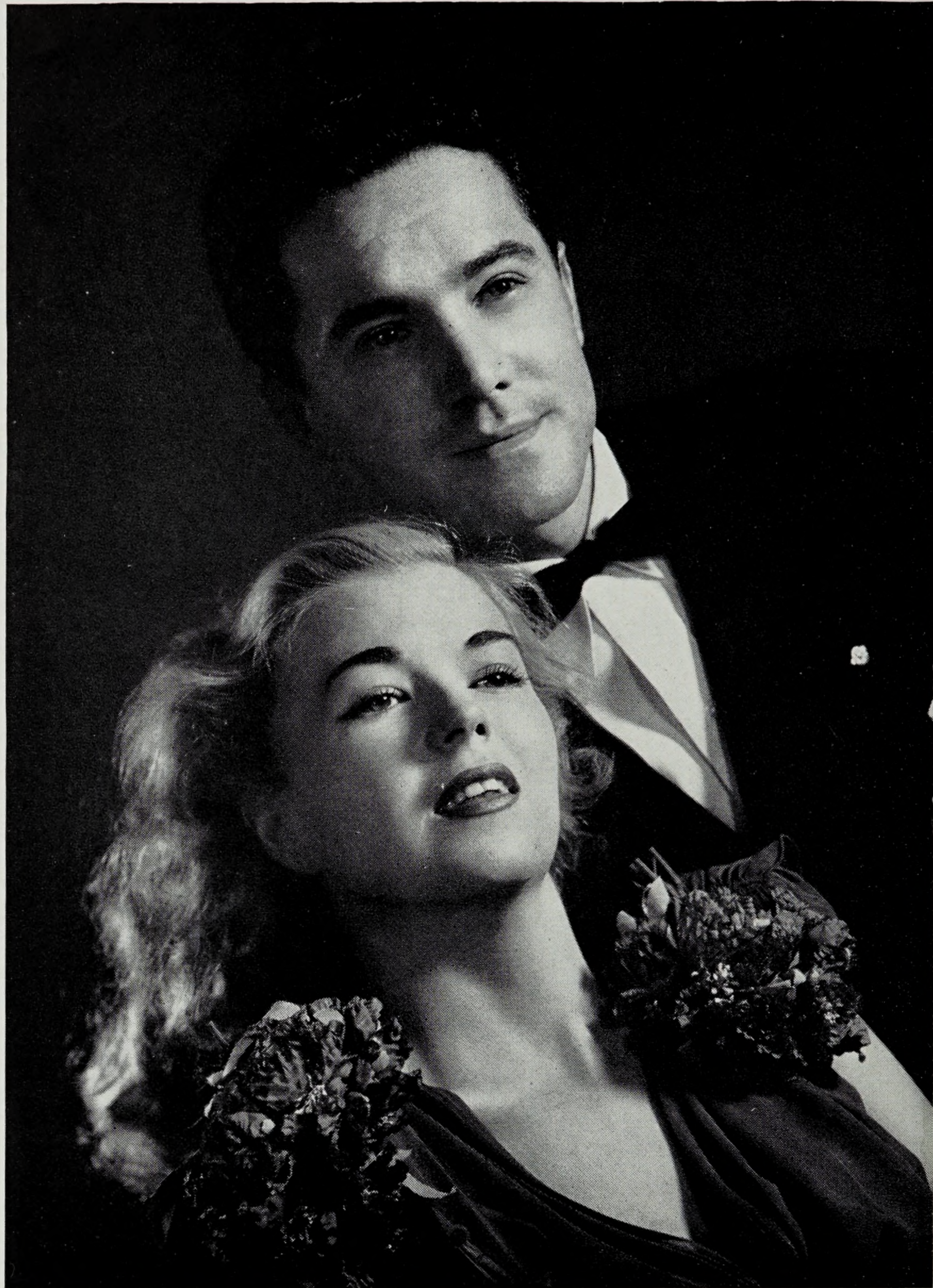
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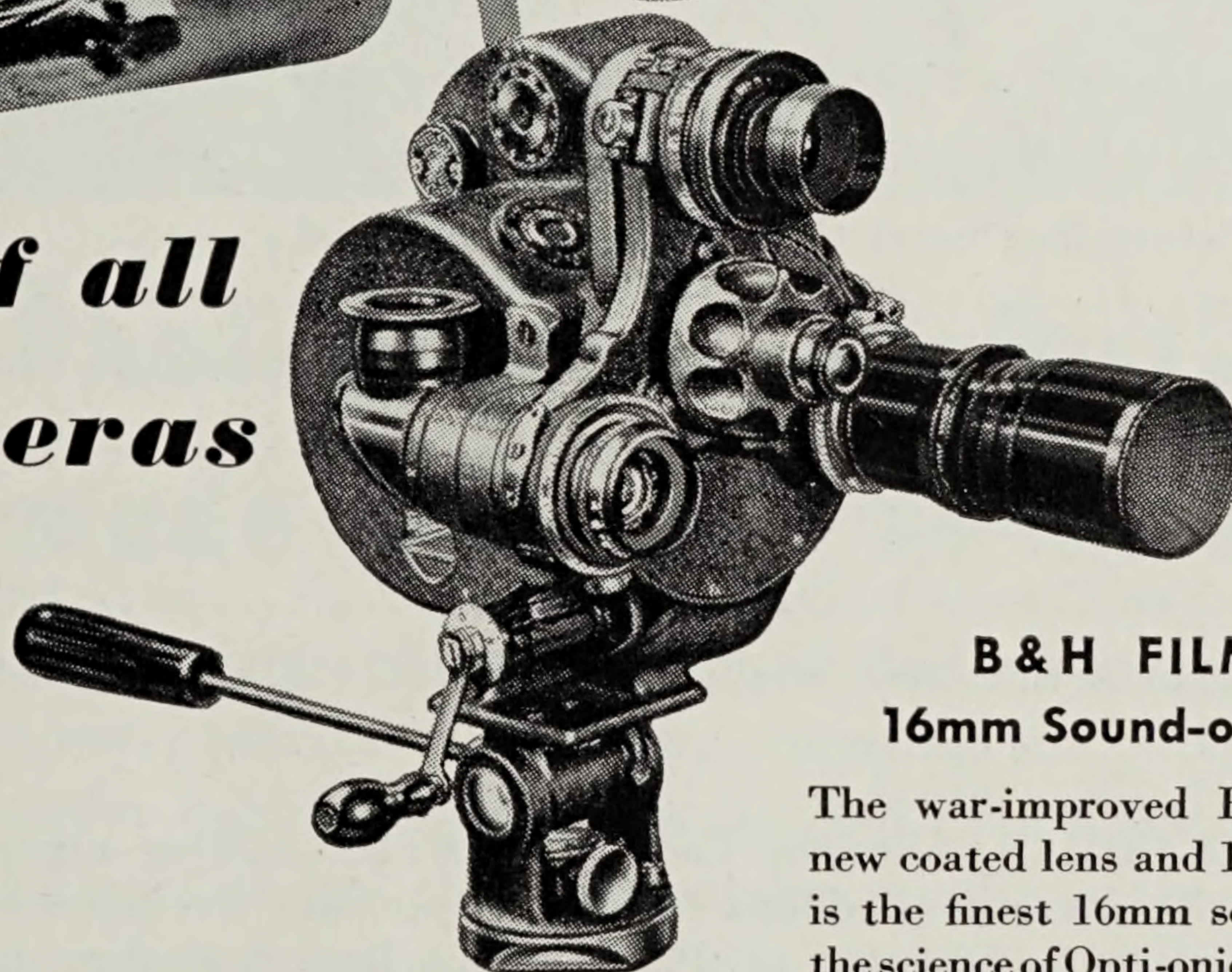
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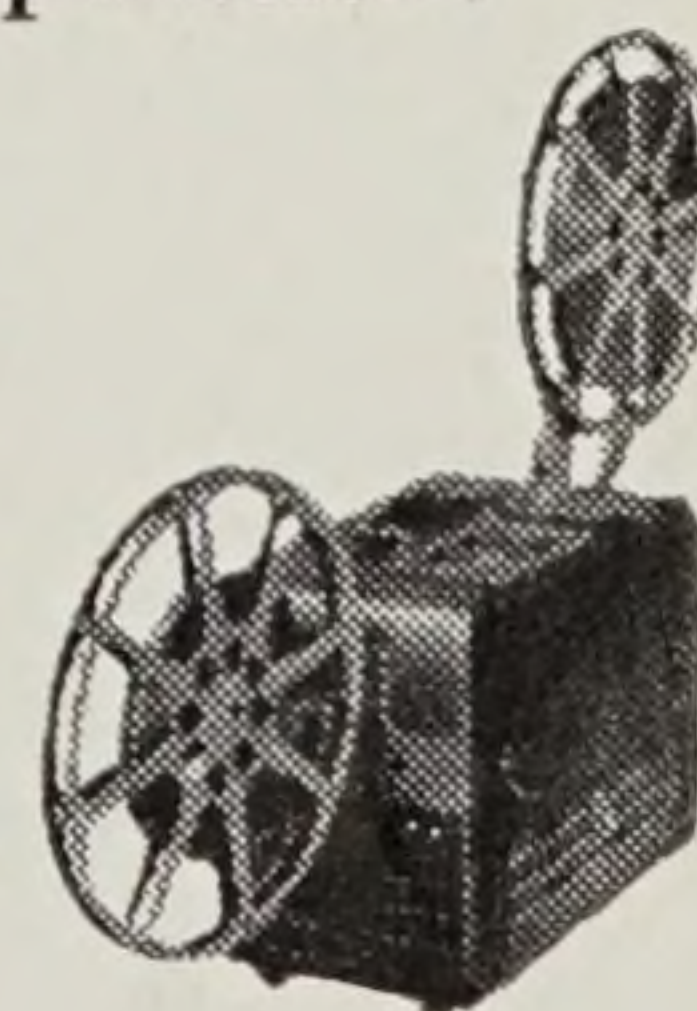
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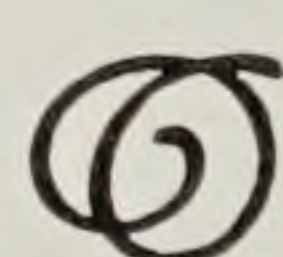
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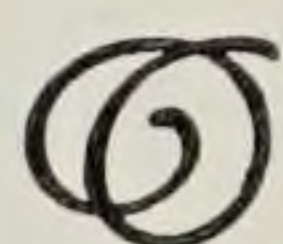
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ON THE FRONT COVER—Director Cecil B. DeMille (holding rope) rehearses a scene with Paulette Goddard for the Paramount Technicolor production, "Unconquered." Director of Photography Ray Rennahan is directly behind DeMille checking the action.



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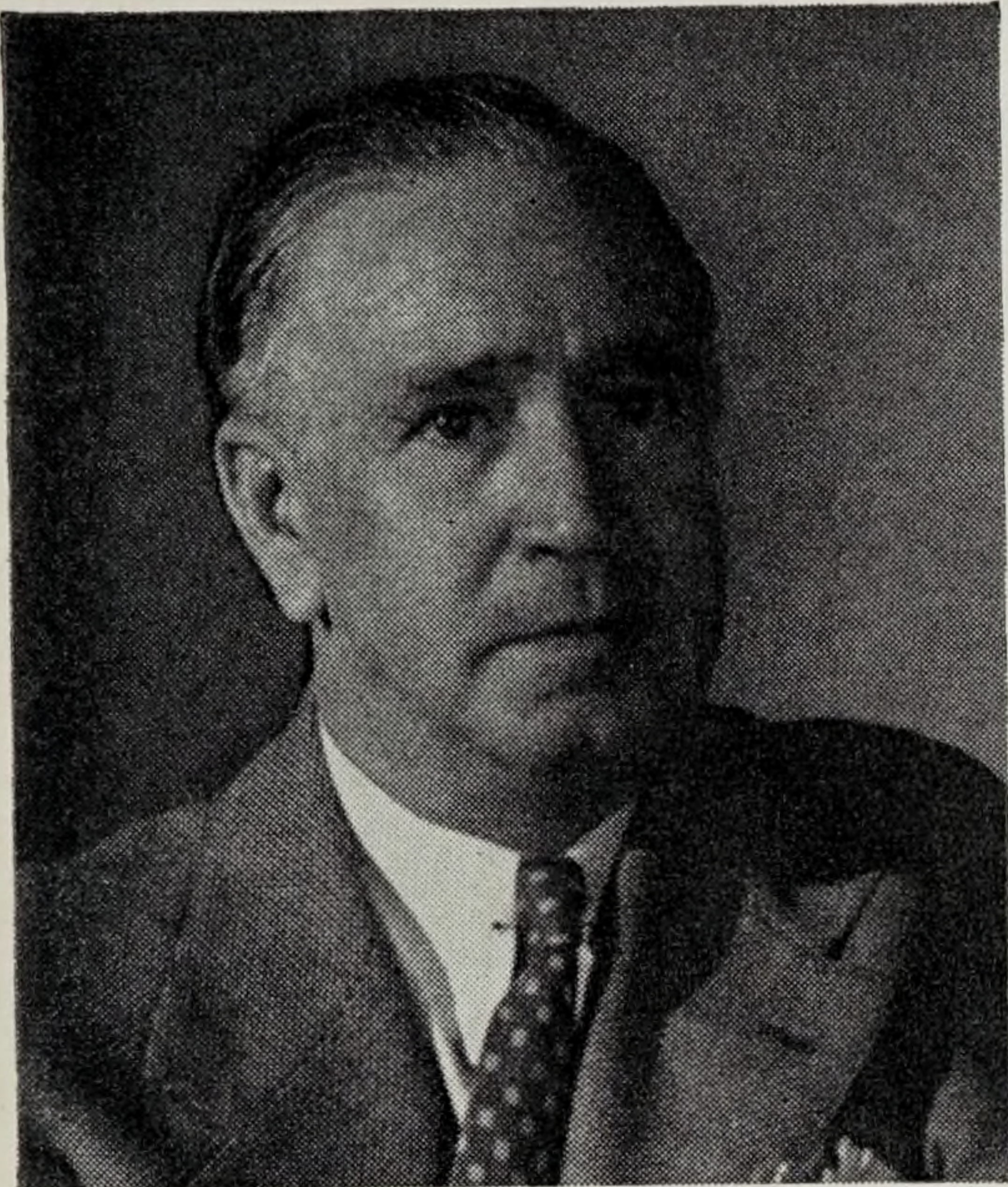
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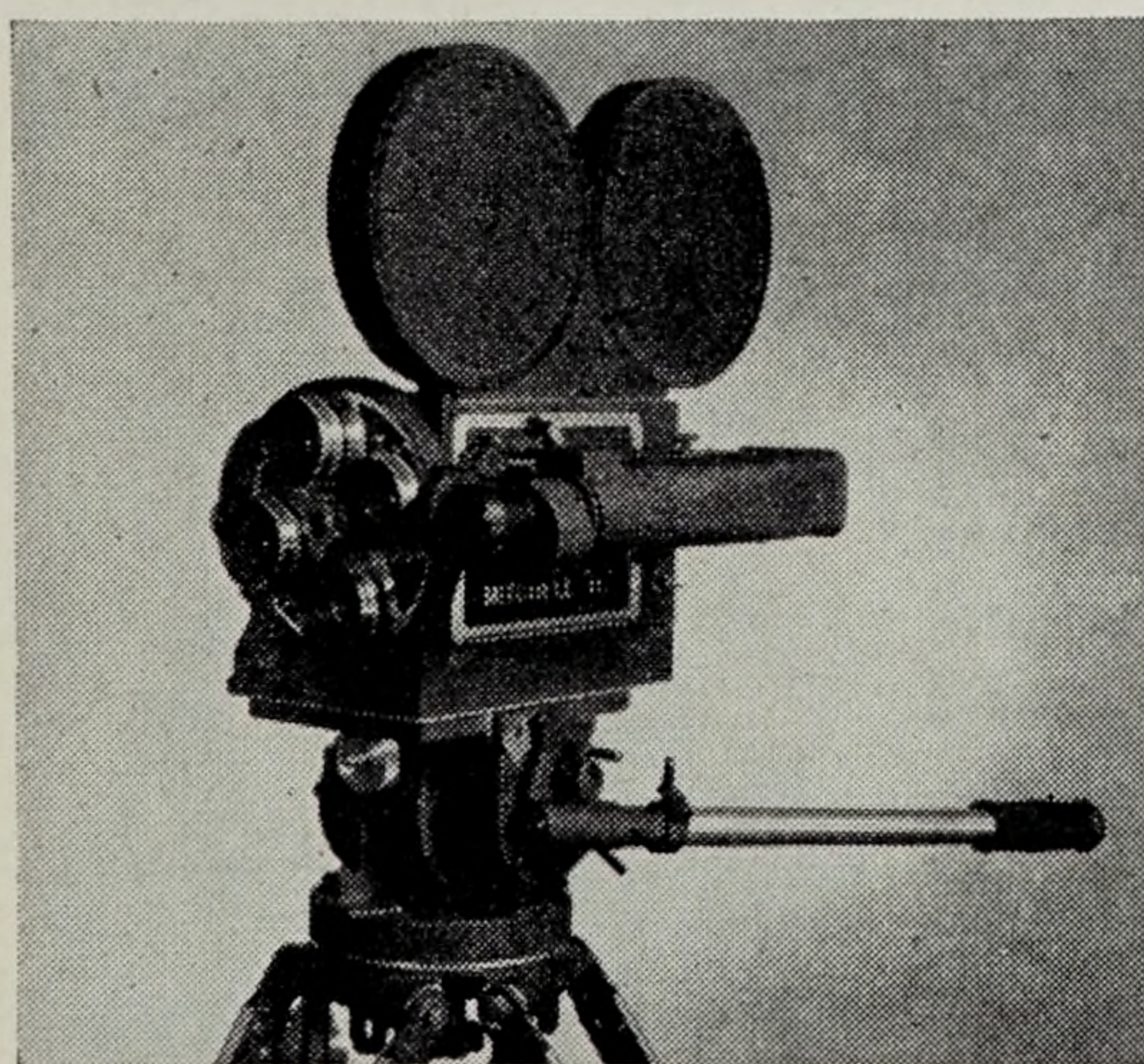


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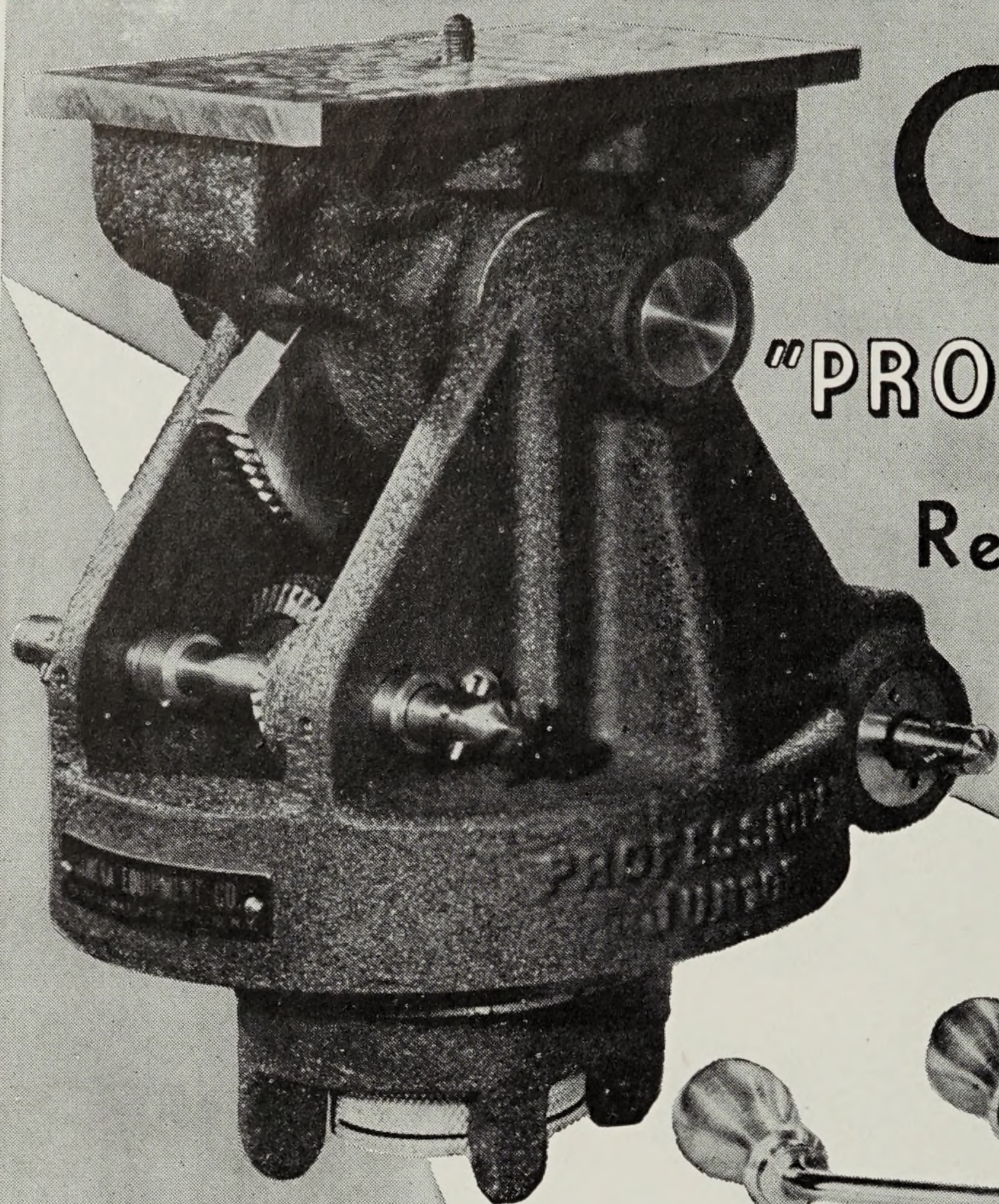
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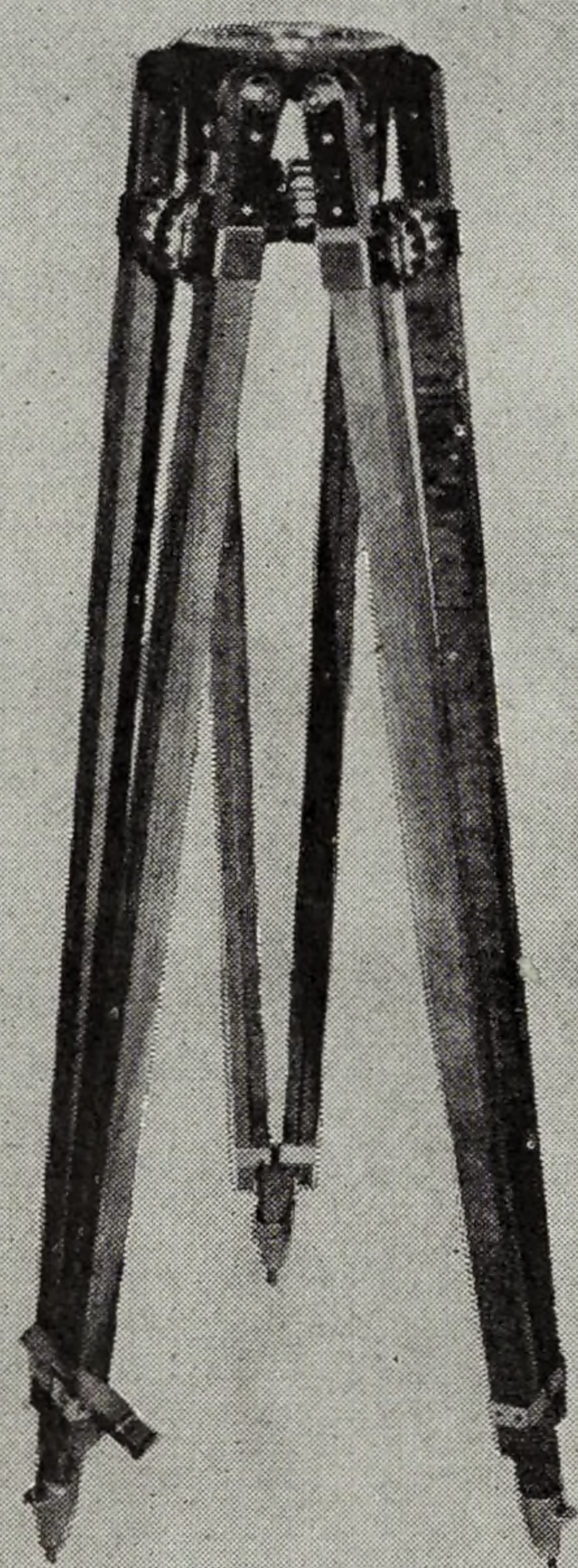
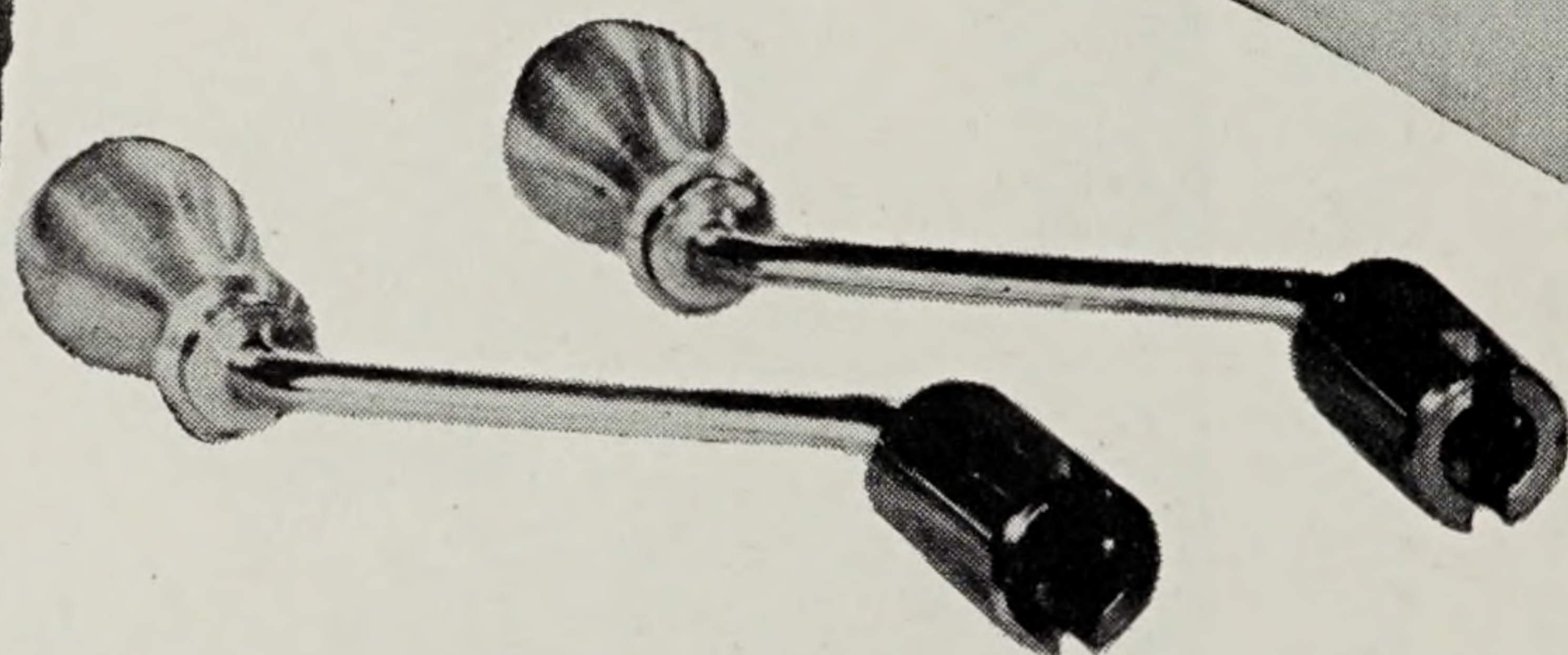


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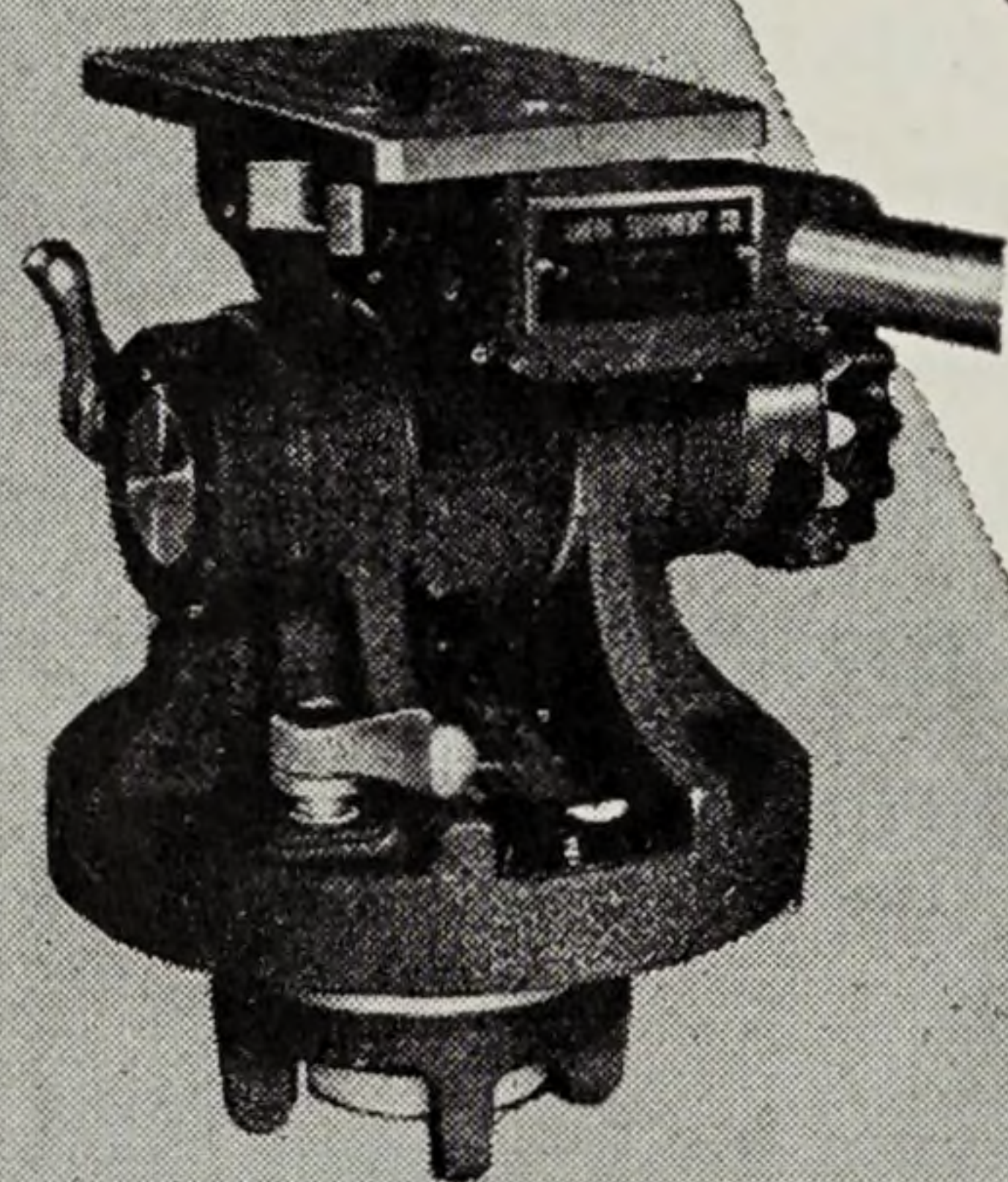
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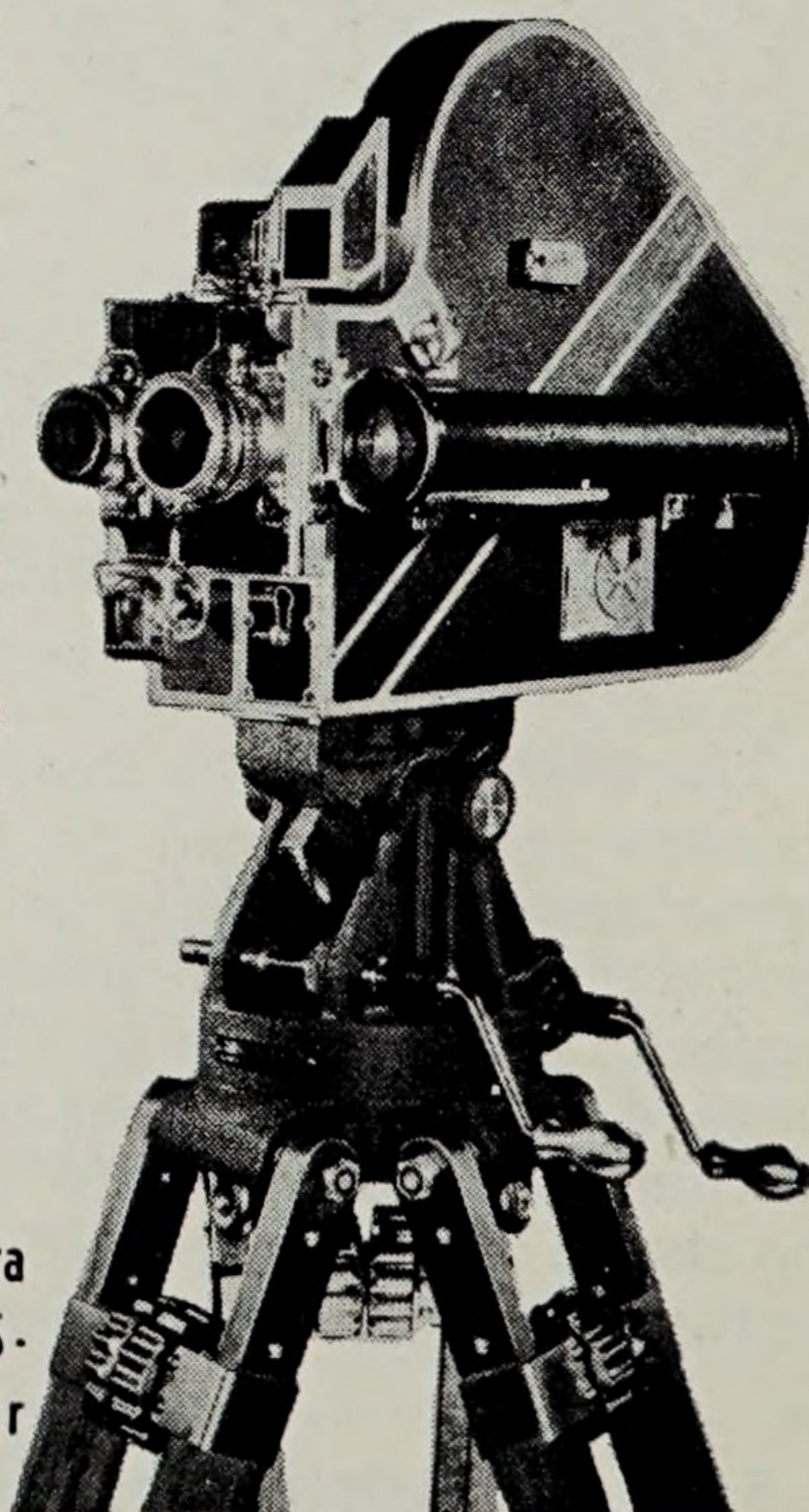


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ACES of the CAMERA

IRVING RIES, A. S. C.

By W. G. C. BOSCO

IN the Metro-Goldwyn-Mayer Studios at Culver City the department of Special Camera Effects is familiarly known as the "Ries Department." In fact, if you were to ask for it by any other name it is doubtful if anyone could direct you. This designation is an unconscious tribute to the personality and talents of the man who, in 1924, founded the department—the first of its kind in Hollywood—and who is still its guiding genius: Irving Ries, A.S.C.

In this department are created all the

"trick" shots and effects that come within the province of the camera, as opposed to process shots and miniatures. And under the personal supervision of Irving Ries passes the entire output of the M-G-M Studios; features and shorts alike. Here the dissolves are made, and the titles superimposed over moving backgrounds, as well as the more intricate camera-magic that created such comment provoking illusions as those seen in the Lon Cheney pictures, the earthquake sequence in "San Francisco," the diminutive creatures that Lionel Barrymore

created in "The Devil Doll," and the spectacle of Charles Laughton carrying his own head on a tray in "The Canterville Ghost," to name but a few.

A lot of pictures have passed through Irving's hands since 1924, more than 1200 in fact, not counting short subjects. And it is safe to assume that no one man in Hollywood has had his finger in, and contributed to so many productions.

Even before 1924, though, Irving had piled up quite a reputation for himself as a cameraman and had enjoyed a career highlighted with that sparkle of adventure that must come to all pioneers to spice their sometimes cheerless way.

Irving got his taste for motion pictures in 1907 when he was serving his novitiate as an usher in an Akron nickelodeon. It wasn't much of a job, but it did give him a chance to help the projectionist crank the projector once in a while. In fact it was that worthy who unconsciously put the young Ries on the road to success. "Boy! I'd sure like to make pictures like that," Irving told him. "Well," the projectionist rejoined, "all you need is a camera."

This sounded like sage advice, and Irving promptly bought a camera; an old Lubin. And spending all his spare money on film and his spare time in assiduous practice he became more and more adept in its use until, in 1911, he felt he could face the cold, hard world as a cameraman.

He elected to start his career in Chicago, and whether the projectionist in Akron had spoken in ignorance or derision his advice proved to be substantially true. The first company to receive Irving's application was one calling itself America's Feature Film Company. They were in the middle of a production entitled, "The Night Riders" and their cameraman had quit; taking his camera with him. So Irving, of course, was hailed as heaven-sent; and after eyeing his camera carefully to be sure that it would work, they put him on the payroll.

He followed this with another epic entitled "Twenty Years in Sing-Sing" which was not made up the Hudson but rather in The Dells of Wisconsin, where the cells in that famous haven of rest were simulated by placing bars in front of the concrete walls of the dam as a concession to the production budget. But the saving there was probably dissipated by an accident that occurred during a subsequent scene and further underlined the hazards a production company must run when it has only one camera.

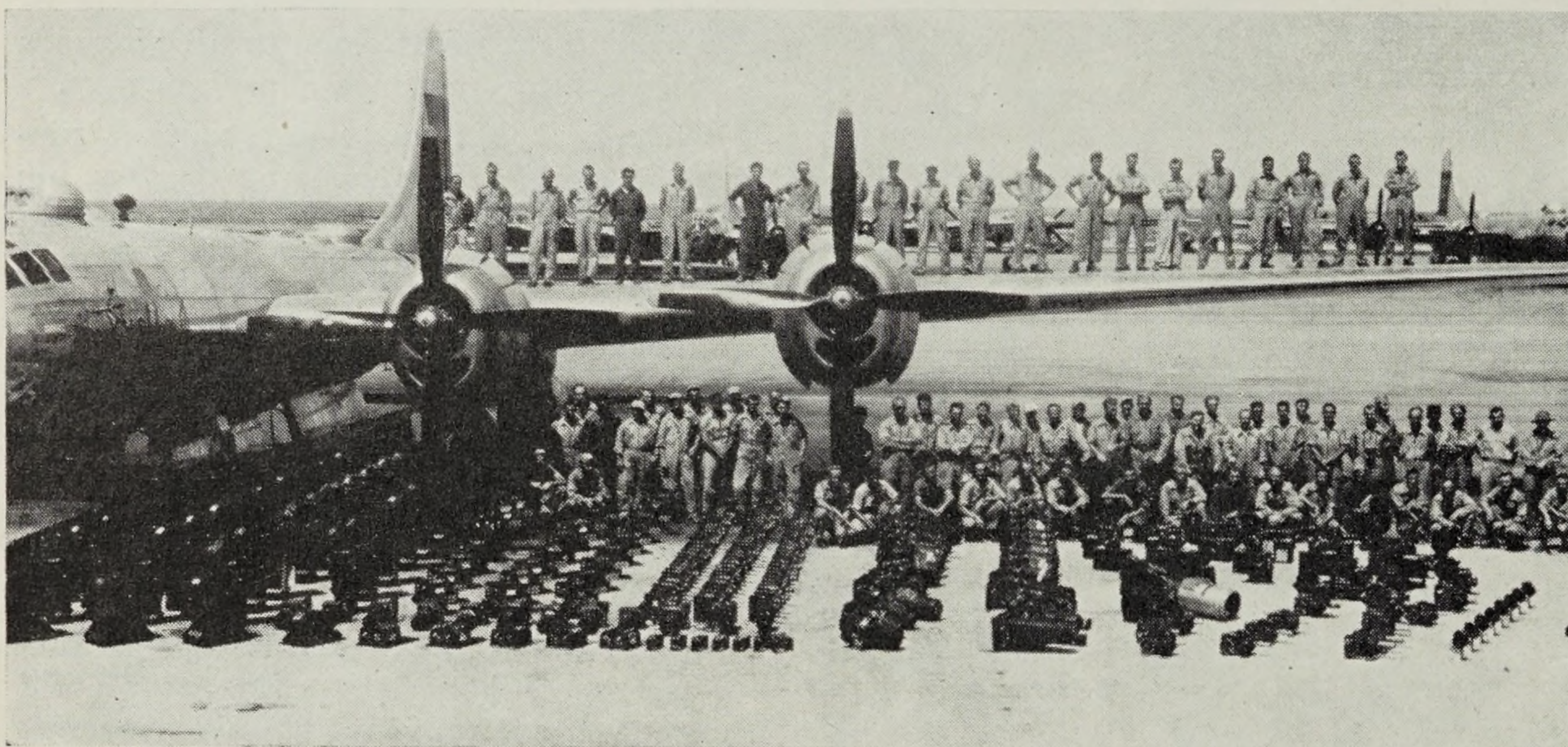
The scene was set on a railway depot platform, and the action called for the pursued to run onto the platform and board the train as it was moving out. So far so good. Irving got it all in his trusty Lubin. Then the bloodhounds were to burst into view and come bounding along the platform hot on the trail of the gents who had just boarded the train.

That was where it happened. Irving

(Continued on Page 378)

Greatest Photographic Organization In History Shot Bikini Blast

By MAJOR GILBERT WARRENTON, A. S. C.
(USAAF)



Just a portion of the hundreds of cameras and camera crews that were assembled to photograph the atom bomb blasts at Bikini. Many production-trained motion picture photographers from Hollywood were on the expedition.

"THREE atom bombs can flatten Washington, 10 can transform New York into a scrap of rubble"—that much had been conceded some months ago, and only two atom bombs had been used on land targets in combat.

With time, tests and experience, it is difficult to conceive the frightful consequences of atomic bombing.

To arrive at an appraisal of the effects of an atom bomb on naval ships—and to scientifically register various factors of the blast itself and after-effects—Washington ordered a test to be made on an array of war ships; and to accomplish this, Joint Army and Navy Task Force I was activated. Time, early in May (before it was postponed to July 1st); place Bikini atoll in the Pacific Ocean.

In planning and setting up the operation—one of the most stupendous peace-time experiments in the entire history of the world—motion pictures became a most important factor. It was early decided that, only through full and complete records on film could the initial blast and the many and varied results be studied by high military leaders and research scientists. Result was the assemblage of the fullest and most complete photographic unit of motion picture experts ever brought together—along with many types and kinds of cameras.

For air operations, General Arnold, then Chief of the Army Air Force, selected General Ramey, Commanding Of-

ficer of the 58th Wing, which had the very heavy bombers required for the task. From the Wing and his personal knowledge of combat experience, General Ramey selected personnel. Pilots, NAV, bombardiers, radar, radio, ground and air crews, etc.—were hand-picked from all parts of the United States and from virtually every air force overseas. Only the cream of the air force was selected and pulled into Task Group 1.5.

Assembly point was at Roswell Army Air Field, Roswell, N. M. Here Headquarters Task Group 1.5, Operations Crossroads, was established. Here too, was the terminal of a specialty setup air line, "The Green Hornet," which ferried the tremendous load of personnel from all corners of the globe, and handled practically all of the air-freighted equipment assembled at that point for Crossroads. The Green Hornet insignia became as familiar across the Pacific air-planes as it did all over the United States.

One of the principal requirements from Task Force was the complete aerial coverage of the atomic explosions at Bikini—in addition to making historic and documentary motion pictures. There could be no mistakes—a perfect and complete photographic record of the operation was necessary for analysis and evaluation.

To assemble, organize and train such an Air Foto Unit—and in so short a time—was a big task. This job, with all its problems and ramifications, was handed to Colonel P. T. Cullen by General Ramey.

Colonel Cullen, a veteran Air Force pilot-photographer, had experience stretching back to 1929 when one of his first assignments was to photograph the Graf Zeppelin over San Francisco on its epochal flight around the world. He has mapped thousands of miles of Alaskan frozen wastes, pioneered over the Andes of South America, made the initial flight on the boundary survey between Peru and Ecuador, and participated in 52 bombing missions over Europe.

To this new assignment, which would be the most elaborately-photographed event in history, he brought a wealth of experience, background, and know-how; together with the realization that the success of the project in obtaining vital information depended on the complete film coverage which would provide the permanent records required.

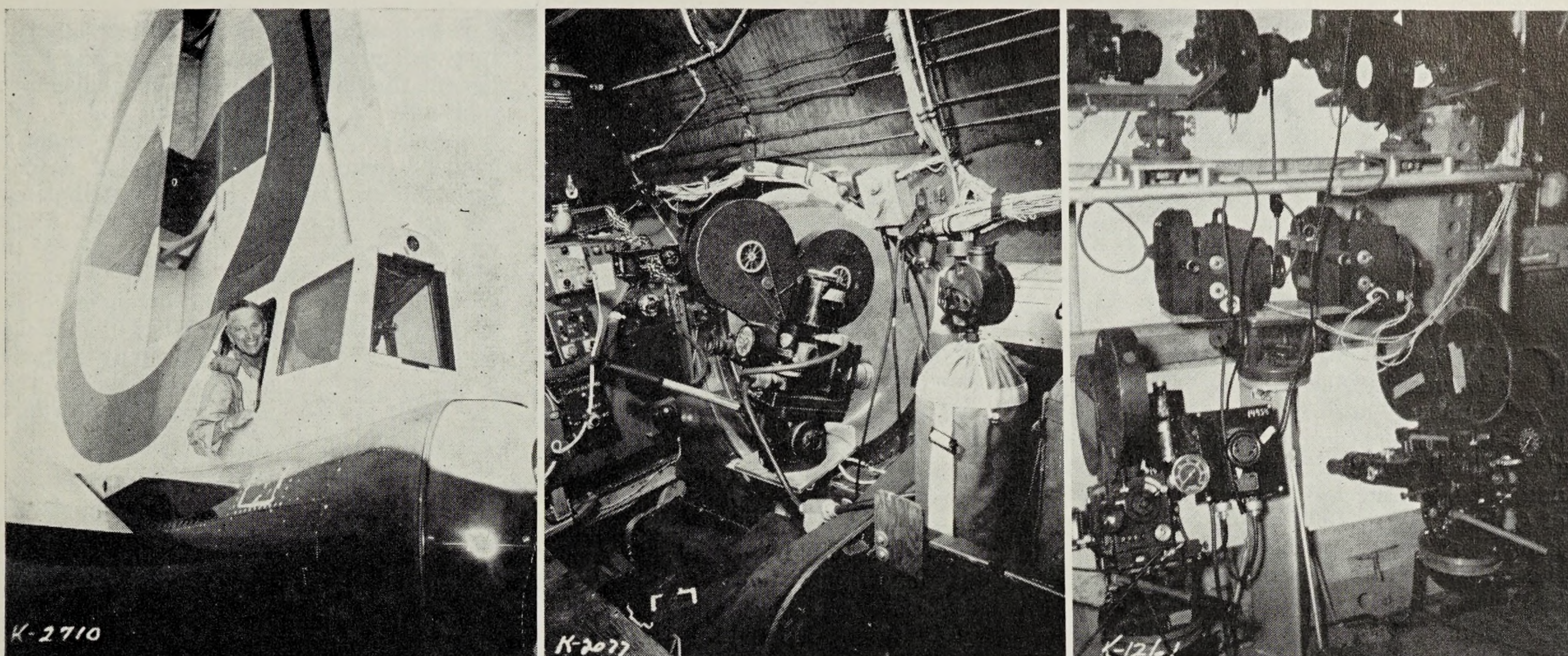
The magnitude of Crossroads required the best photographers there were—not only for the usual recon photo work, but spectographic photo records, radar pictures, ultra-high-speed motion pictures, television pictures, photographs to be made via radio remote control in the drones (radio-controlled aircraft) historic and documentary motion pictures in both black-and-white and color. Such wide activities in photography necessitated most complete and thorough organization for final accomplishment.

Time was a most important factor. Time to get personnel—time to find and draw equipment—time to modify airplanes and get camera mounts—and time for training the personnel.

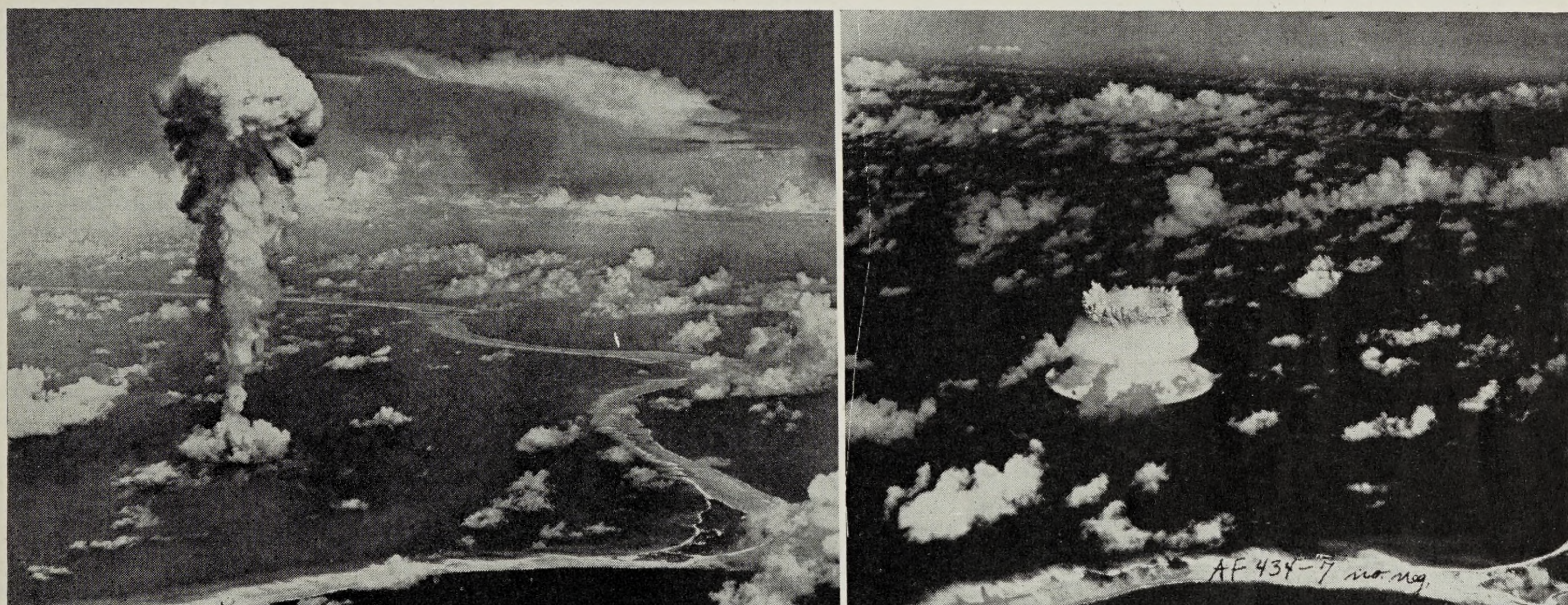
To his staff as Deputy Commander for Task Unit 1.52 (as the Air Foto Unit was designated), Colonel Cullen brought Lt. Col. Richard S. Leghorn, MIT graduate, and former physicist for Eastman Kodak Company. Colonel Leghorn, also a pilot-photographer, had completed nearly five years in the Air Force and was many times decorated—Silver Star, Distinguished Flying Cross, Soldiers' Medal, Air Medal with seven clusters, Croix de Guerre, Presidential Citation, and six campaign stars—all in the European theatre of operations. Having returned to civilian life, he was literally drafted for "Crossroads."

Major Charles F. Wilson, Photo Officer and long-time associate of Colonel Cullen, was assigned the responsibilities for the photo laboratory to be set up in

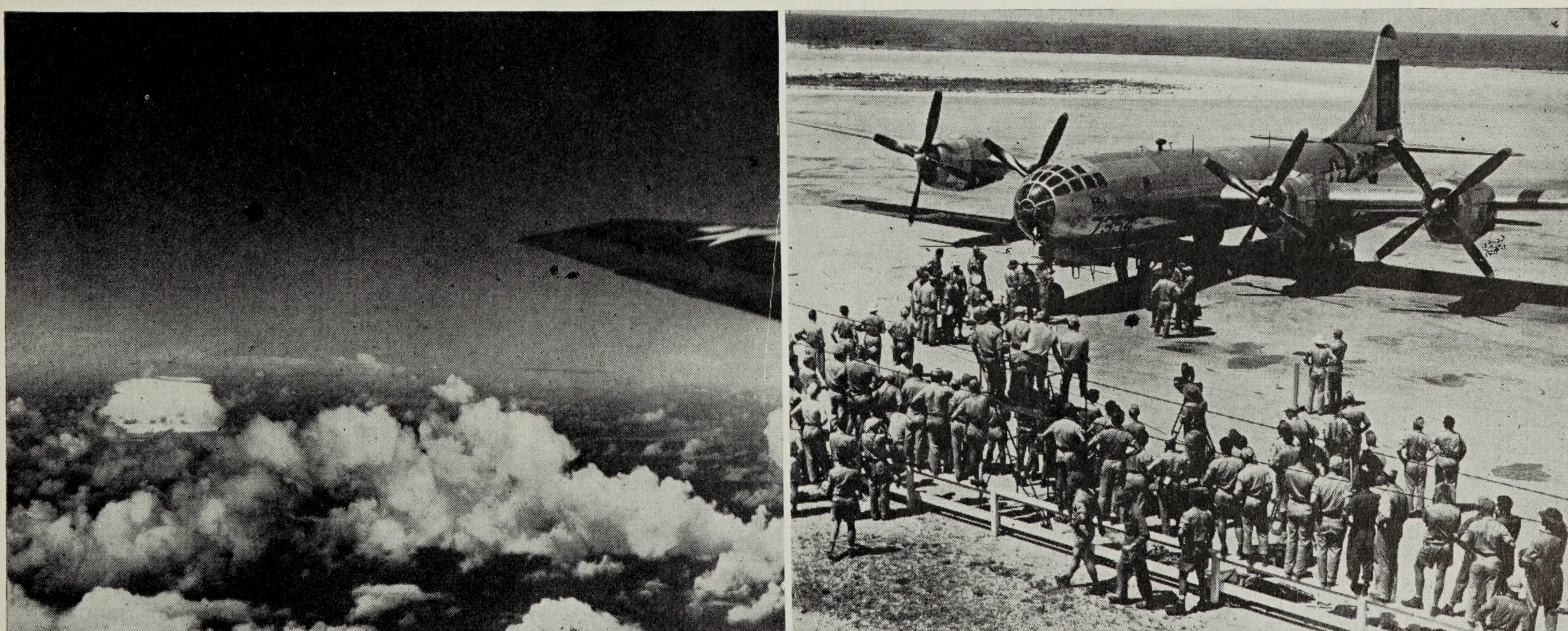
Continued on Page 383)



Major Warrenton in tail camera position of a B-29 blast gauge instrument ship (left), which went in four miles off the target and seven miles slant range from the area to photograph the blast in color. Middle: Installation of a Mitchell camera in a photographing plane. Right: one of the many arrays of cameras set up in C-54's.



Characteristics of the above-water (left) and below-water (right) atom bomb ex-losions; both taken several seconds after the blast. Note that ships are not visible in the target area of Bikini harbor due to radio-activity haze which apparently had some effect on the film.



Blast of the atom bomb, micro-seconds after the detonation over Bikini, created a light of 1,000 suns. Camera was stopped way down and heavily filtered to catch the micro-second flash. Right, landing of Dave's Dream after dropping the atom bomb. Note the crews of Air Foto Unit cameramen photographing the momentous event.

AN ACE HEADS EAST

By HERB LIGHTMAN

COME early fall one of Hollywood's foremost "Aces of the Camera," James Wong Howe, A.S.C.—expects to pack his toothbrush and viewing-glass, climb aboard a trans-Pacific clipper, and take off for the far-eastern shores of China. This will be no mere pleasure jaunt, but the first definite step toward the realization of a dream Jimmy Howe has cherished for years, a dream of some day helping his ancestral land to become a first-rate power in the world of the motion picture.

Jimmy is going abroad to supervise the development of several important film enterprises to be organized on Chinese soil, foremost of which is a completely equipped commercial processing laboratory and cinema research center. This lab—headed by Mr. Walter Woo, graduate chemist and film specialist—will form the nucleus of the new Chinese film industry, providing complete technical facilities for the development and processing of motion picture stock, and acting as a research institute for the industry as a whole. It will offer aid in the filming of pictures, the standardizing of theatre equipment and illumination, as

well as the shooting of miniatures and special effects.

Explaining the scope of the new lab, Jimmy Howe says: "Our aim is to some day bring the Chinese film industry up to American technical standards. New studios and theatres will have to be built, new equipment imported, and many more technicians will have to be trained. It's a long-range plan, but we're working with a definite goal in sight."

Limited Chinese Films

The present-day Chinese film industry is still in the early stages of pioneering. There are approximately ten motion picture studios that produce a total of about 125 pictures a year. But there are a mere 400 theatres to service a population of more than 450 million people, and these theatres are located only in the big cities. In the small towns and villages scattered throughout the vast interior of China, movies are virtually unknown; instead the people rely on the primitive shadow-play for entertainment.

Up until now, growth of the industry has been restricted because there was no central agency to standardize technique

and promote research. The new laboratory will provide these services and thus benefit the entire industry. In addition it will offer a new service to aid U. S. film-makers. Hollywood studios currently send as many as seven prints of a feature picture to China for distribution, paying individual duty and export costs on each print. Howe has discussed a plan with company officials whereby studios will send just one lavender print from which the Chinese lab will make a duplicate negative and as many release prints as are necessary. Savings to the film companies on labor, duty, and export costs should be substantial.

Films For Mass Education

But the commercial lab is only one part of the vast plan now underway to make China film-conscious. There is a formidable job of mass education to be done and the motion picture is the perfect medium with which to do it. Dr. James Y. C. Yen, famous Chinese educator, only recently left Hollywood after conferring with Jimmy Howe on the subject of a widespread visual education program in China. On this project, also, Howe will act as a close advisor when he arrives in the Orient.

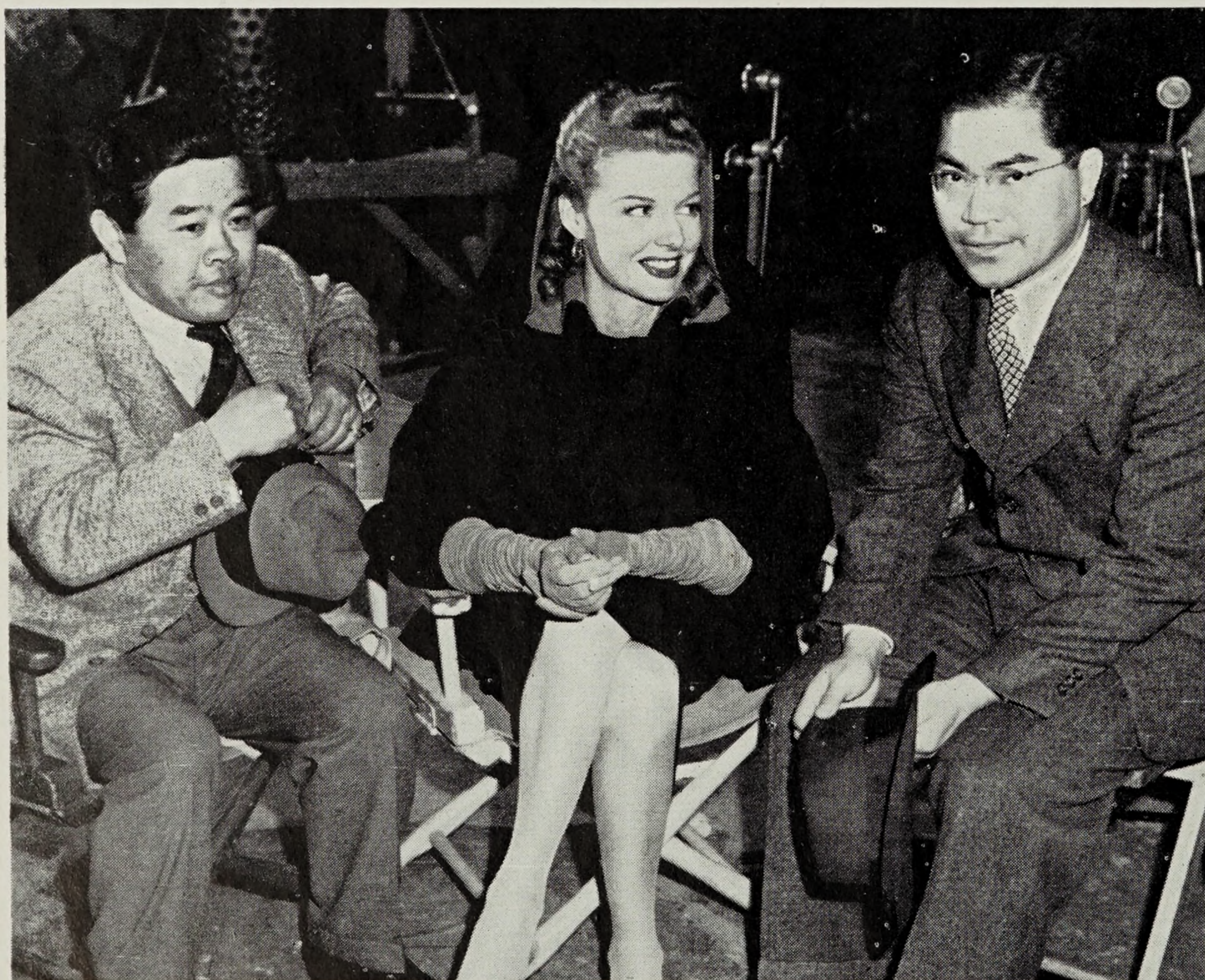
Dr. Yen is well-known for his successful mass education program which has brought learning to 60 million previously illiterate Chinese within the last two decades. Dr. Yen boiled the formal Chinese alphabet of 30,000 intricate characters down to a basic alphabet of 1,300 simplified characters, and taught millions of illiterate coolies to read and write after only 96 hours of actual instruction. Generalissimo Chiang-Kai-Shek granted him a million dollars to carry on this work, and the sum has been greatly increased by private contributions.

"We are not forsaking our mass education program, but instead are augmenting it through the medium of visual education," Dr. Yen stated prior to his departure. "During World War II we witnessed the tremendous power of the motion picture as an educational force. We saw precious training time cut to a minimum through the wide usage of films. It is our intention to bring educational pictures to every area of China, particularly to those areas where the motion picture is virtually unknown. This will be accomplished through the exclusive use of the 16mm. camera and projector equipment."

The first films made under this program will be for the purpose of continuing the fight against illiteracy, still China's foremost stumbling block in the way of national strength and unity. When this phase of the educational plan is well started, other films will be made on a great variety of academic subjects. Chinese educators foresee a situation in which the bulk of classroom instruction for every grade of school will be carried on by means of 16mm. sound films and film strips.

Government Backs Program

The importance of this planned visual education program is evidenced by the



James Wong Howe, A.S.C., Anne Sheridan, and Walter Woo, graduate chemist and film specialist—shown chatting between takes of the Warner Bros. picture, "The Sentence." Mr. Woo will head the huge commercial film laboratory to be built in China.

fact that the Chinese government has sent a young Chinese student to observe all phases of American motion picture production. This young man—Tieh-Seng Chen, by name—has been in the United States for several months during which time he has been studying motion picture equipment and maintenance at the Bell & Howell plant in Chicago; documentary filming with the Dept. of Agriculture Motion Picture Division in Washington, D. C., and techniques of educational film production at the Harmon Foundation in New York. At present he is assigned to Warner Bros. Studios in Burbank, California, where he is constantly on the set observing James Wong Howe at work and learning the intricacies of American photoplay production.

Howe, himself, is very enthusiastic about the new visual education program and he will occupy an important advisory position in its development. He is happy to see that younger men are being encouraged to work in the program. If present plans materialize he may take along several young technical assistants from Hollywood to aid him in setting up a topnotch film industry in China.

Howe Veteran Photographer

For Jimmy Howe this new venture abroad will be a crowning episode in a long and colorful career. In the quarter century that he has spent shooting motion pictures, he has become something of a Hollywood legend. Everyone knows how, having been born in Kwantung province, China, he came to America with his parents when a child; how in Pasco, Washington, he went to live with a well-to-do Irish family that had taken an interest in him; how he started as a prop boy and worked his way up to become one of the film industry's foremost camera artists.

He came to Hollywood in 1916 after having spent several years knocking about as a professional boxer. One day he happened to see Mack Sennett shooting a picture in a Los Angeles park. He was immediately fascinated by this new and exciting industry and hung up his boxing gloves then and there in favor of a camera. But it was a long, hard grind and he had to start as apprentice to a commercial photographer, finally landing a job in the studios as a ten-dollar-a-week camera assistant. Meanwhile he studied, asked questions, experimented. He slept on the sets at night to save enough money to buy his first camera, and took snapshots of the stars to gain more experience.

Promotion via Still Picture

Finally his big break came. In those days the highly blue-sensitive orthochromatic film that was in use recorded blue tones as white. Cameramen were having a good deal of trouble trying to get Mary Miles Minter's light blue eyes to register on the film. One day Jimmy took a "snapshot" of Miss Minter on the set, and when the film was developed she was delighted to see that her eyes



Tieh-Seng Chen, young technical student, looks on while James Wong Howe, A.S.C., demonstrates the intricacies of a cloud-effects screen. Chen was sent to Hollywood by the Chinese government to study American motion picture production.

had photographed in a becoming dark tone. She made him her cameraman on the spot, and then he had to sit down and rack his brain to puzzle out the reason for his photographic phenomenon. "I thought and thought about it," Jimmy recalls, "then I finally remembered that when I photographed Miss Minter there had been a black screen just in back of the camera that threw a dark reflection into her eyes. After that I always shot her closeups with the camera lens peeking through a hole in a black curtain. Everytime I wanted to give her a camera direction I had to lift up the curtain, stick my head underneath and peer up at her."

Rapid Progress

From that start his rise in the film industry was slow but steady. He learned his camera-craft thoroughly. Ever the student, he was eager to try new ideas, develop unusual effects, experiment with more advanced techniques. He was among the first to try low-key lighting, and he found it hard to break down professional opposition to this dramatic style of set illumination. His fellow cameramen complained that low-key was impractical, that the audience would not be able to see the actors, that it was too radical a departure from the set standard. When Jimmy still insisted that he had something there, they pinned a good-natured nickname on him; they called him: "Low Key Howe." He laughed with them, but went on to improve and finally perfect the rich, velvety style of photography that later distinguished such pictures as

"Viva Villa," "Algiers," "Prisoner of Zenda," "King's Row," "Air Force," "My Reputation," and a great many others.

During his thirty years in the film industry, Jimmy has managed to preserve a finely balanced set of values. He works hard at his craft, lives simply, stays in trim with swimming and golf, and keeps a ready sense of humor to smooth over life's rough edges. It is that humor that keeps every set on which he works aglow with good fellowship. He even enjoys telling a joke on himself. One of his favorite yarns concerns an incident that happened a few years ago just after he opened an exclusive Chinese restaurant called "Ching How" out in the San Fernando Valley.

It seems a certain publication wanted to run a feature on the place and they sent their own photographer along to take a picture of the outside. Said photographer happened to be of the old undaunted school and he calmly planked his camera down smack in the middle of Ventura Blvd. which was, at that moment, teeming with rush hour traffic. Soon cars were piled up for blocks to avoid hitting him.

Right about then, Jimmy Howe happened to look out the window of his restaurant and saw this intrepid cameraman dodging fenders and bumpers. Not wishing to be a party to a traffic homicide, he went out and tactfully suggested that the photographer put a wide-angle lens on his camera and move in closer to the curb. At this, the offended cam-

(Continued on Page 374)

THE attempt to control day skies by the use of filters on Technicolor cameras has reached a new technical perfection in David O. Selznick's "Duel in the Sun," according to Ray Rennahan, veteran Technicolor cinematographer.

"We created mood skies by filters and were very successful with the endeavor. By filters we created scenes that heretofore have been largely the result of work done in the film labs, or the special effects department," Mr. Rennahan said.

The use of filters in Technicolor cameras to create these mood shots has always been a minor endeavor because such a shot is usually planned as a matte shot and most cameras have not been equipped with that type of filter.

"For instance, during the 'Duel in the Sun' location, a scene between Jennifer Jones and Joseph Cotten, Mr. Selznick desired a sunset sky as background. So we experimented with filters and the results show a beautiful gold sky," the veteran cinematographer said proudly.

It was in 1921 that the first Technicolor picture, "The Toll of the Sea," was made using a single-lense beam-splitter primitive camera. That was when Mr. Rennahan began his Technicolor work, and he has been deeply engrossed in it ever since, with such notable color motion pictures to his credit as "Gone With the Wind," "For Whom the Bells Toll," "Lady in the Dark," and "Thousand and One Nights." Today's Technicolor camera weighs more than 700 pounds and costs in excess of \$40,000.

The Technicolor three-strip camera is now used which requires great amounts of special equipment. Besides a director of photography, it requires an immediate crew of four persons. The camera must be continually checked by a technician to see that no foreign material is found in the prisms or on the film. Dust causes color spots or scratches, and it is the technician's job to check after each okay shot to see that everything is in order. If not, the scene is shot again for protection.

While no radical change has taken place in Technicolor, the refinement of the process goes on year by year and according to Mr. Rennahan "Duel in the Sun" offers the best Technicolor scenes ever to be seen on the screen.

"I didn't think anything could top the producer's 'Gone With the Wind,' but in 'Duel in the Sun,' he has combined magnitude with technical perfection, and the result adds up to one of the best pictures of all time. Mr. Selznick is more camera conscious than any other producer in town. He concentrated on unusual angles and unusual sets and thought nothing of tearing out a wall to achieve a dramatic camera angle.

"In one instance, he wanted a shot of a man driving a spike in a railroad tie. He didn't want a straight front or side view, he wanted a low shot. So a bull-dozer was called into action, and an excavation was made deep enough to



New Filter Technique For Color Cinematography By Ray Rennahan, A. S. C.

accommodate the camera and crew, and the scene was shot. It was a good shot too," he added. Mr. Rennahan has no decided preference for indoor or outdoor sets.

"Many directors of photography prefer to shoot indoor scenes and then will hire someone else to take over on locations. It doesn't make any difference to me. I consider each motion picture assignment a challenge, and it is satisfying to know that I have experience in practically every type of photographic difficulty. In Arizona, we ran into the problem of sand particles, which gave scenes a hazy tone, so with the help of the Technicolor laboratory we devised special filters which surmounted

the difficulty and resulted in some of the best Technicolor location shots to my knowledge."

The magnitude of "Duel in the Sun" was best exemplified by Mr. Rennahan in explaining the huge sets which marked many of the key scenes.

"The first set of the cafe scene used in the prologue was already and waiting for Mr. Selznick's okay. When he did see it he wanted something bigger. The set was finally made as big as the stage itself, and part of it was built in the street between the sound stages. The scene called for a night shot, so huge framework was erected and covered with tarpaulin. The camera was

(Continued on Page 381)

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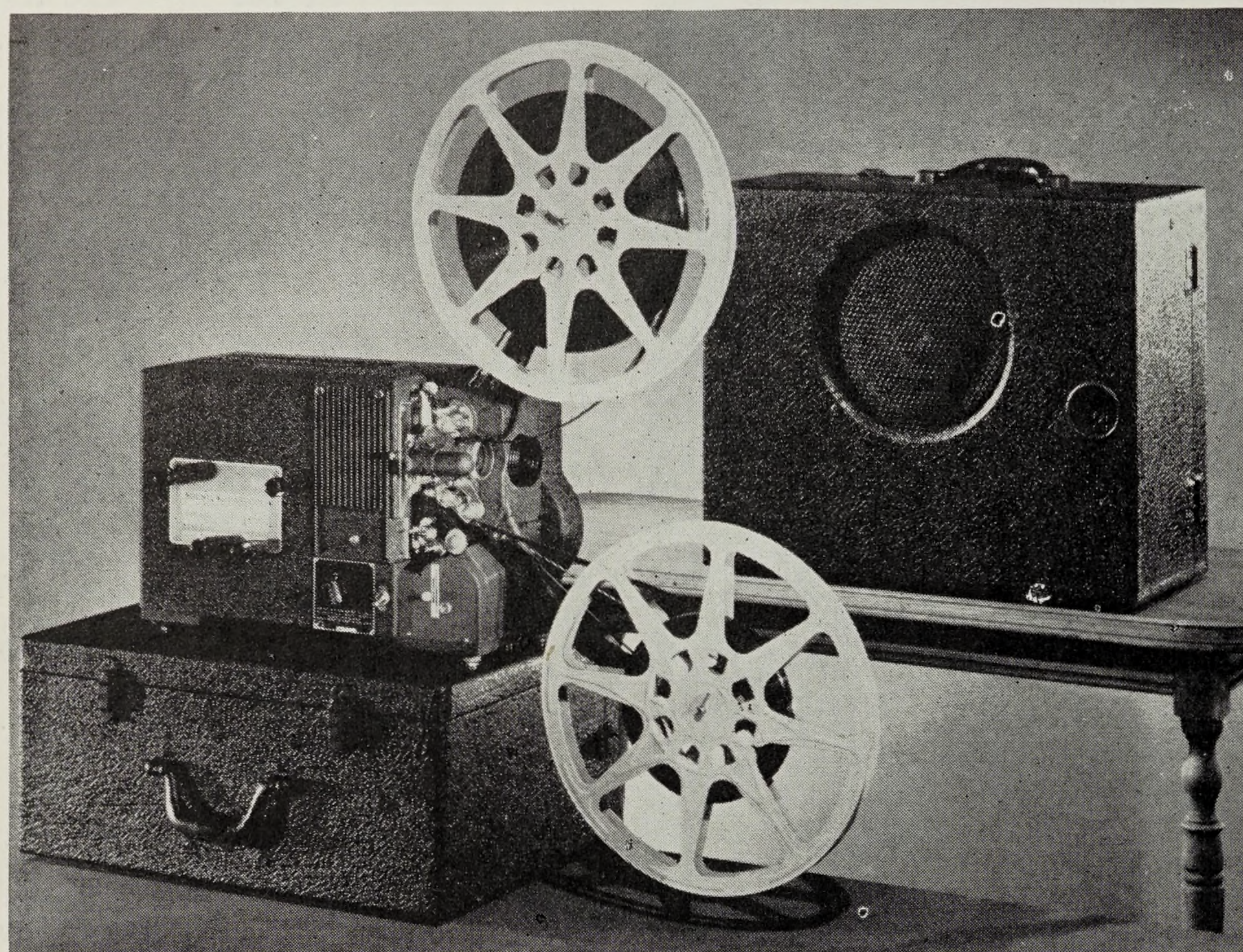
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HOLLYWOOD

Eastman Kodak's New "FS-10-N" Model In Two Units



The "FS-10-N," Kodak's first-line 16mm. sound Kodaline is now making its appearance in new dress—two conveniently, smartly engineered units, instead of one.

Designed for versatility and carrying ease, the new cases now hold—one, the speaker unit, 50-feet of cable on Cordomatic reel, 1600-foot take-up reel, spare projection and exciter lamps and fuse, power cord, and oiling outfit . . . and, in the other case, the projector itself plus the reel arms.

Case one—the speaker unit—weighs approximately 25 lbs. And case two, the projector, weighs approximately 47 lbs.

Both cases are finished in black boar-grain Kodadur.

Easy to set up and easy to use, each unit is readily packed and unpacked. The speaker unit need merely be plugged in and located near the screen. The Kodaline may be set up in the case with the cover swung open or may be removed entirely, and seated atop the case, or alone on a table or other base. Everything needed for a showing, except the screen, has a place in either the speaker or projector case.

Deliveries of these new two-case units will be made to dealers as fast as production facilities permit.

New Cinematographer Handbook Ready

Latest edition of the American Cinematographer Hand Book and Reference Guide is now off the press and ready for distribution. The edition, fifth in the 11 years of intensive and minute compilation by Jackson Rose, A.S.C., has been greatly enlarged with cinematographic facts and tables over previous issues, and is an absolute "must" for both professionals and amateurs operating in the 25mm., 16mm., 8mm. and minicam fields of photography — both black-and-white and color.

Rose, a veteran in motion picture production photography of 35 years, originally started to collect the material for his own use and information, and soon discovered that so many professional photographers requested access to his files that he published his first edition in 1935. But the changes in film emulsions, photographic materials

and other factors necessitated issuance of further editions. During the war, the photographic divisions of all branches of the United States services accepted the Handbook for guidance and use.

The fifth edition is larger and more comprehensive than its predecessors. Sections are devoted to basic data on film of all kinds (35mm., 16mm., 8mm.) in both black-and-white and color; filter factors; cameras, lamps; exposure meters; and other materials currently on the market. New sections have been added to cover 16mm. sound and silent projectors, 8mm. silent projectors, still minislide projectors, new copying and enlarging charts for miniature cameras, data on photoflash and photoflood lamps, and the leading color processes. In addition to a wealth of pertinent data and charts, the fifth edition carries a number of color illustrations.

United 16 Society Provides Scripts

In line with its plans for widest assistance and cooperation of its amateur 16mm. members, the newly-formed United 16mm. Society, Inc. will make available to such members a number of complete production shooting scripts which can be closely followed in making pictures for personal enjoyment.

As Daniel Clark, A.S.C., one of the founders of United points out, "One of the most important services that can be rendered the advanced amateur movie enthusiasts at this time is that of scripts by which pictures can be made that carry tempo and human interest. Many amateur 16mm. cinematographers have advanced beyond the stage of shooting scenery, flowers and members of their families. They now want to plan and prepare stories and scripts for their film activities; and we will assist in these aims of our members. The scripts which are available are professionally-setup in every phase; and are deliberately designed for the amateur enthusiast to conveniently make in his own locality, regardless of amount of equipment and accessories that might be available."

Clark and other founders of United 16—all with years of professional experience in cinematography around the Hollywood studios—have made an intensive study of the 16mm. field for several years. Result is the formation of an organization intended to foster the progress and activities in that branch of the industry through a central agency which can provide advice and council to members.

Telefilm Issuing Stock for Expansion Plans

Rapid growth of Telefilm, Inc. of Hollywood, requires added financing of \$1,500,000 stock issue to carry on huge expansion plans mapped for the coming two years.

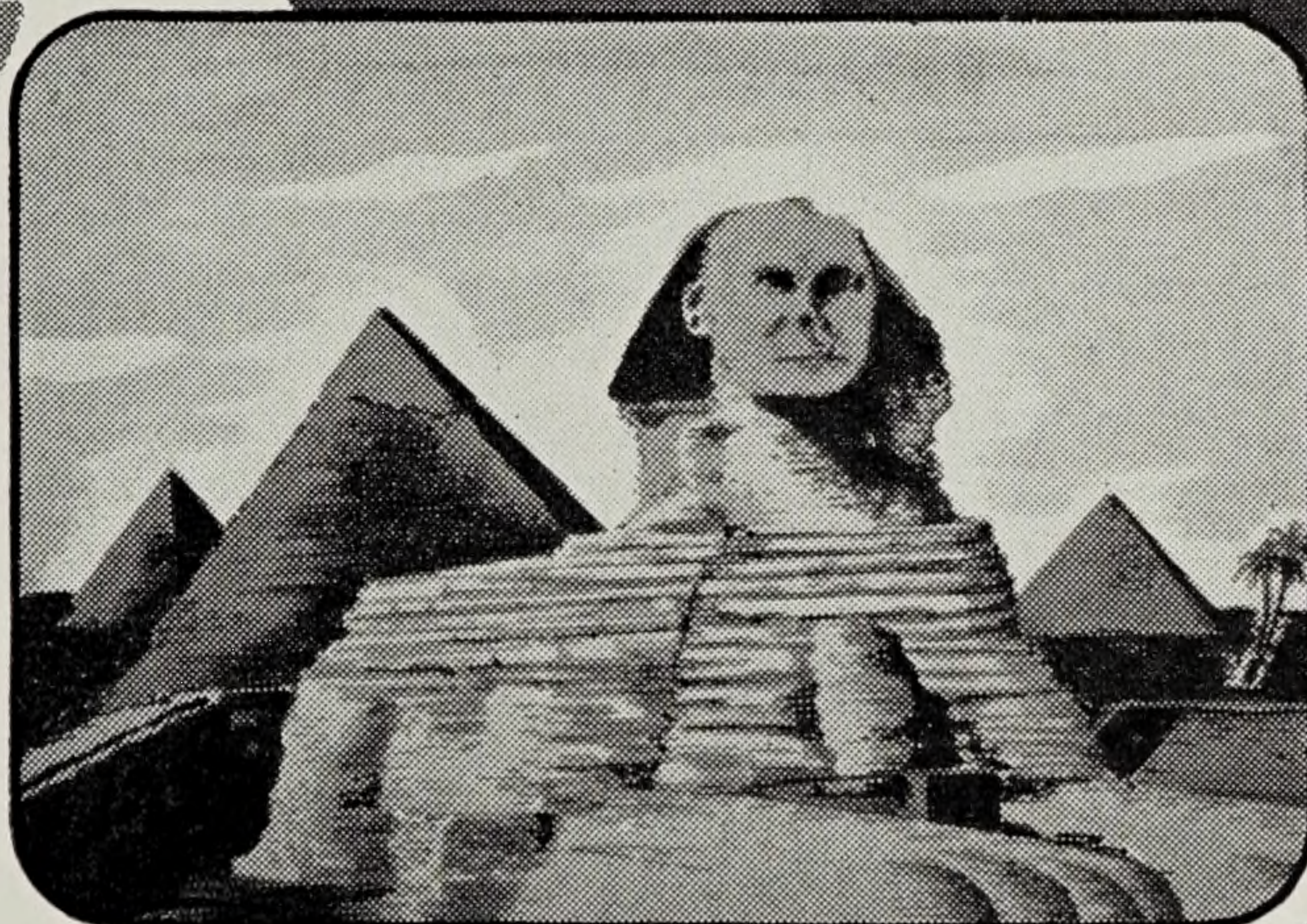
Telefilm, which currently occupies two buildings devoted to 16mm. film production and processing, has mapped plans which will embrace a new recording stage, shooting stage, cutting rooms, added laboratory space and facilities, and an enlarged animation department.

Fielding Coates Passes

Fielding C. (Phil) Coates, 52, died September 7th following a brief illness. For the past 20 years, he was a partner in the firm of Mole-Richardson Company of Hollywood, and during that period was responsible for the designing and engineering of modern lighting equipment for studios and film production. He originally started in the film industry as chief electrical engineer with Vitagraph studios in Brooklyn more than 30 years ago.

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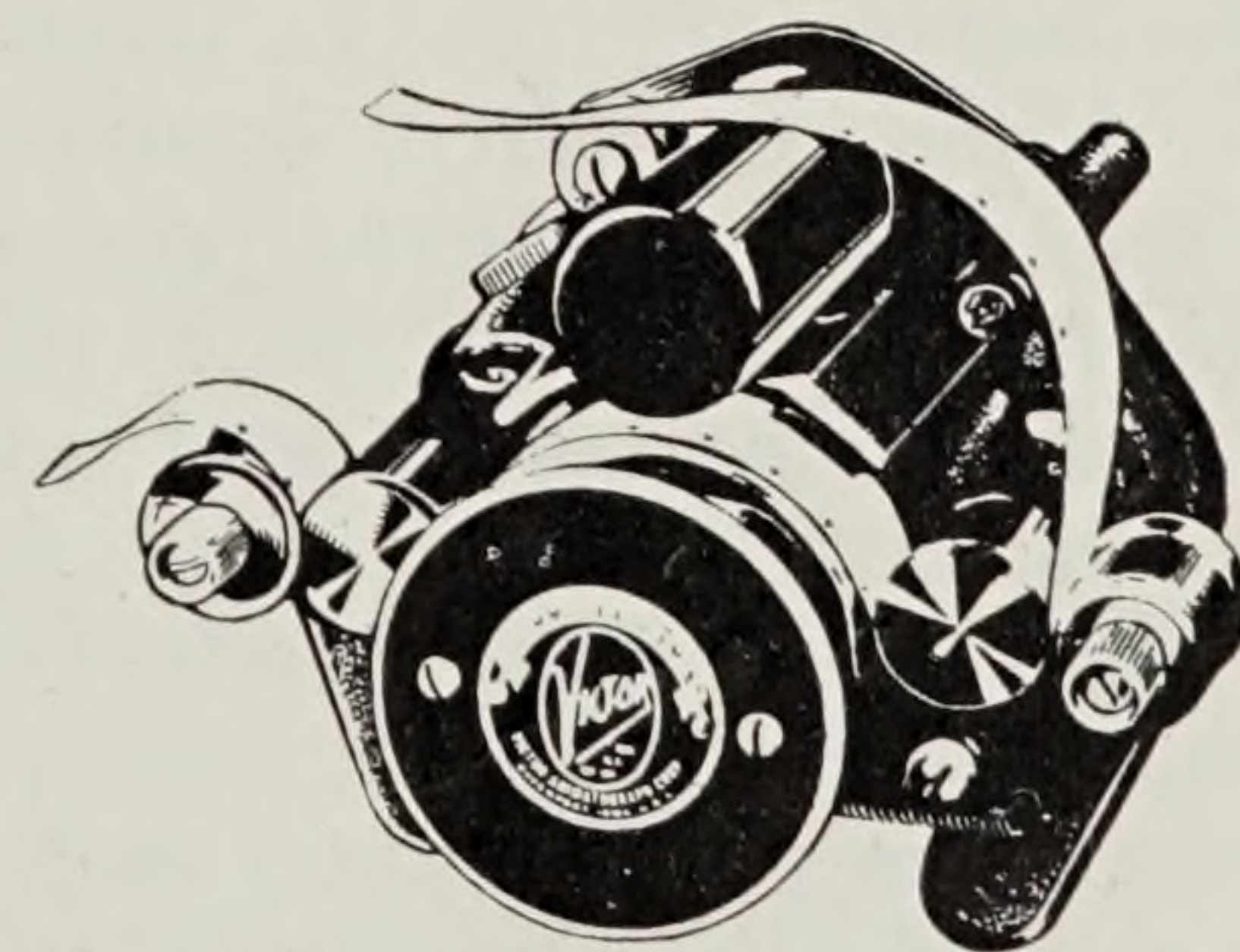


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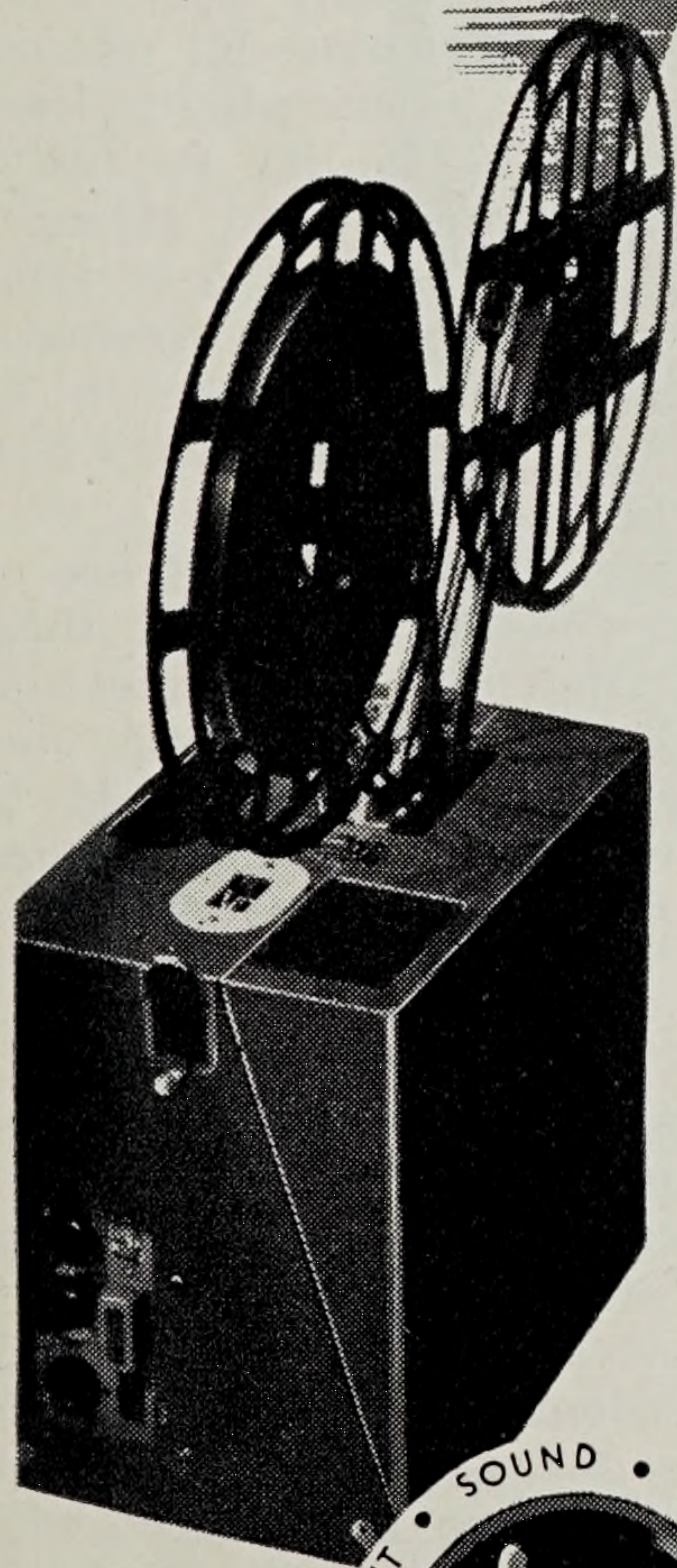
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IN THE last installment of *The Cinema Workshop* we discussed *Production Planning* and pointed out ways in which the many varied problems of picture-making might be minimized by careful pre-planning.

Let us suppose, then, that all of this preliminary work has been done. The *shooting schedule* has been set up and approved. Each technician knows exactly what his responsibilities will be during every phase of filming. All the elements of production—human and mechanical have been assembled. Pre-shooting conferences have ironed out all predictable quirks.

The moment for which we have been planning has arrived. We are now ready to begin shooting. It is at this moment, also, that responsibility for the film descends mainly into the hands of the one man who will actually “pull the strings” of production. This man is the *director*, and it is with his problems and duties that we shall concern ourselves in the following discussion.

The Role of the Director

On a Hollywood sound stage the director is a highly specialized technical executive whose job it is to orchestrate all of the various phases of production into an harmonious cinematic whole. He has a staff of assistants each of whom does his bit in accomplishing this result. Specialization is everywhere.

In sharp contrast to the Hollywood director is the amateur film-maker who is very often his own producer, director, cameraman and star. He usually prefers to do all of these jobs himself, not realizing that it takes something of a genius to do everything well. Actually, the serious advanced amateur and semi-professional can profit by following Hollywood's plan of definite specialization. It is extremely difficult for one man to rehearse the action of a scene, then hop behind the camera and film it, paying attention to focus, exposure, composition, lighting, and other photographic mechanics—while trying at the same time to see that pace, tempo, dialogue and action are also correct. For this reason, one man should direct the scene and another should photograph it.

We are at this point mainly concerned with the role of the director in production. It has been said that the director is “the inevitable star behind every film,” and in a sense this is true, because it is his individuality that is the activating force of the entire project. Until the script reaches the director's hands, the proposed film is merely a collection of abstract ideas statically inscribed on paper. It is his job to translate these ideas into kinetic action.

For those who may think that the position of the director is solely one of honor and glory, let it be emphasized that he also bears a tremendous weight of responsibility. The major burden of breathing quality into the film rests upon his shoulders. Although he may not actually have direct *control over* every single phase of production, each phase is slanted according to his overall conception

of the picture, and bears the trademark of his style.

When the film reaches the screen it is the director who must answer for the quality of the product. If the result is good, it is a foregone conclusion that everyone working on the film will draw at least his fair share of the praise. But if the picture is unsuccessful, it is usually the director alone who is blamed for its inadequacies.

Because he is the most responsible technician on the film, then, the director's importance as the guiding hand of the production cannot be too strongly emphasized.

What It Takes to Direct

The question arises: “Can just *anyone* direct a film?” If you are thinking in terms of home movies the answer is probably “yes,” for (no matter how poor the camera technique) if this kind of footage contains sufficient shots of little Susie, age three, cutely clutching her teddy bear while leering into the lens, the home folks are sure to love it. But we are here more concerned with the problems of the *advanced* amateur and semi-professional, and so our answer to that question must be: “No—just *anyone* cannot effectively direct a motion picture.”

It takes a special kind of talent and personality to direct a film; and it takes an unusual perspective. The task of the director is to select certain elements of a realistic situation and present them in a forceful, significant pattern on the screen. Therefore he must be highly sensitive (or better yet, *responsive*) to the dramatic values of life. He must have a very real and enthusiastic interest in people, for it is their doings that go to make up his action. Without being melodramatic, it can be said that a director must have a kind of cinematic *sixth sense* in order to be able to sniff out a dramatic situation and reproduce its high points on the screen.

The really efficient director closely observes what goes on in the world about him and takes mental notes of the elements that go to make up each situation, especially the unusual ones. Using his script as a basis from which to work, he draws upon this storehouse of *atmosphere* and uses it to effectively pad the bare bones of action and dialogue recorded in the script.

Above all, he must develop a strong

sense of continuity, a feel for smooth connection between scenes and sequences. This is especially important where the script is to be shot out of sequence and consecutive scenes are filmed days or weeks apart. In this type of “fragmentary” shooting, the smooth flow of action as set down in the screenplay is disrupted, and the director must strive to retain in his mind a clear concept of the whole story pattern, even while he is shooting it in bits and pieces. He must know where every part fits into the celluloid jigsaw puzzle.

But more than merely knowing where every scene goes, he must be able to convey the sweep of continuity to his players, for actors, intent only upon interpreting the particular bit of action at hand, cannot be expected to keep each scene straight in its narrative order. They therefore depend strongly upon the director to blend each of their scenes smoothly into the cinematic whole, since he sees each scene in its ultimate setting and knows exactly how the story is to develop.

The director can enhance his sense of continuity by studying his script thoroughly, by getting to know the story so perfectly that he senses the exact moment when a certain actor should be restrained, or a bit of action pointed up. This is the cinematic “sixth sense” we speak of.

Approach Is Important

We will not here attempt to set down a step-by-step pattern for directing a picture. The truth of the matter is that there is no one *right* way to film a screen story. Even in the highly standardized professional motion picture studios each director follows his own individual formula. One may direct with broad strokes, placing much emphasis on the sweep of spectacle. Another may direct with great sensitivity, using many close-ups to record the most subtle nuances of facial expression. Some directors are blunt and forceful. Others are quiet and patient. Yet each may be very successful, even though each follows a widely different directorial pattern.

The important thing is for the director to establish a definite *approach* and follow it consistently through every phase of production. For instance, once having established the mood of the

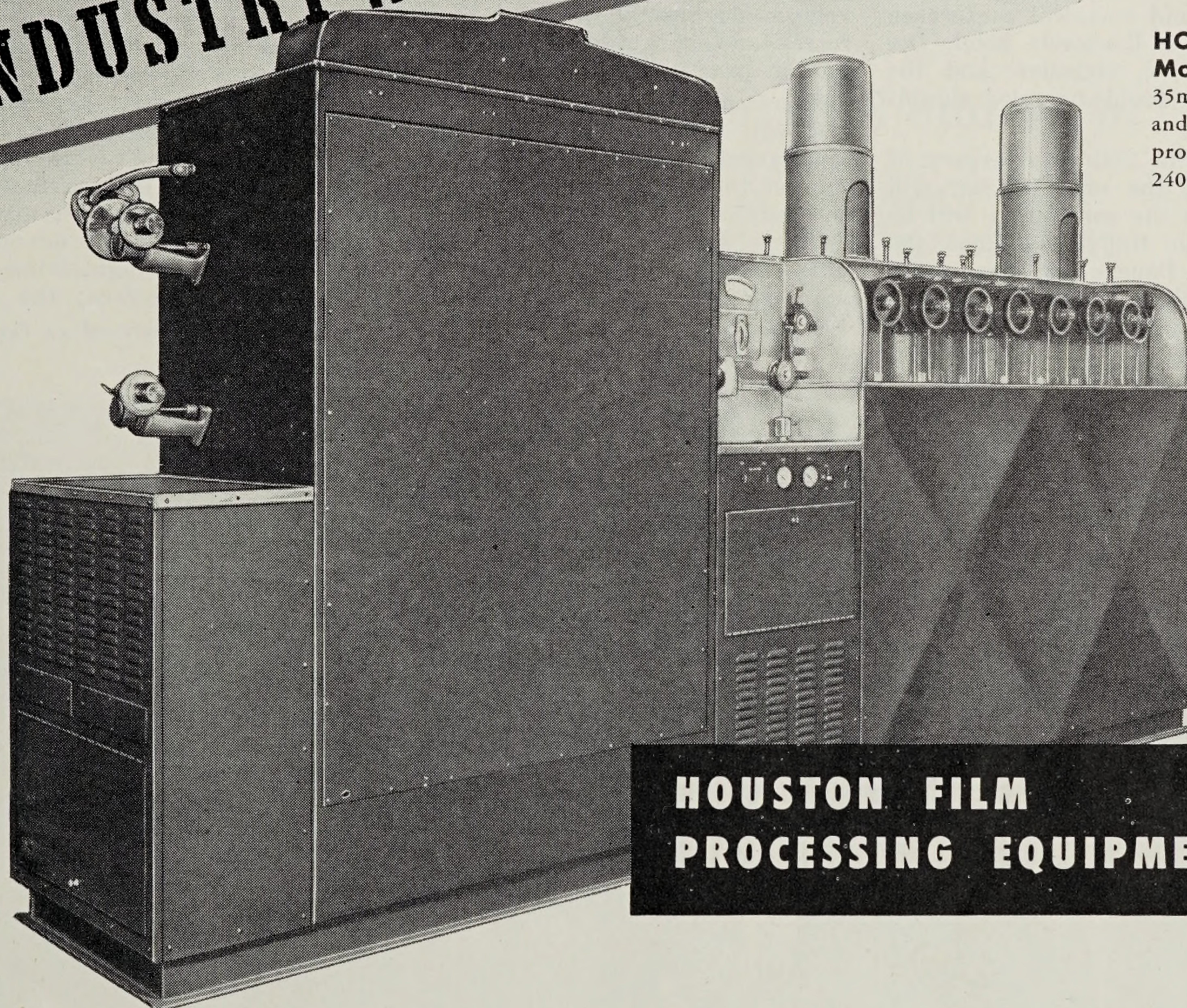
(Continued on Page 380)

The Cinema Workshop

4. Direction

By CHARLES LORING

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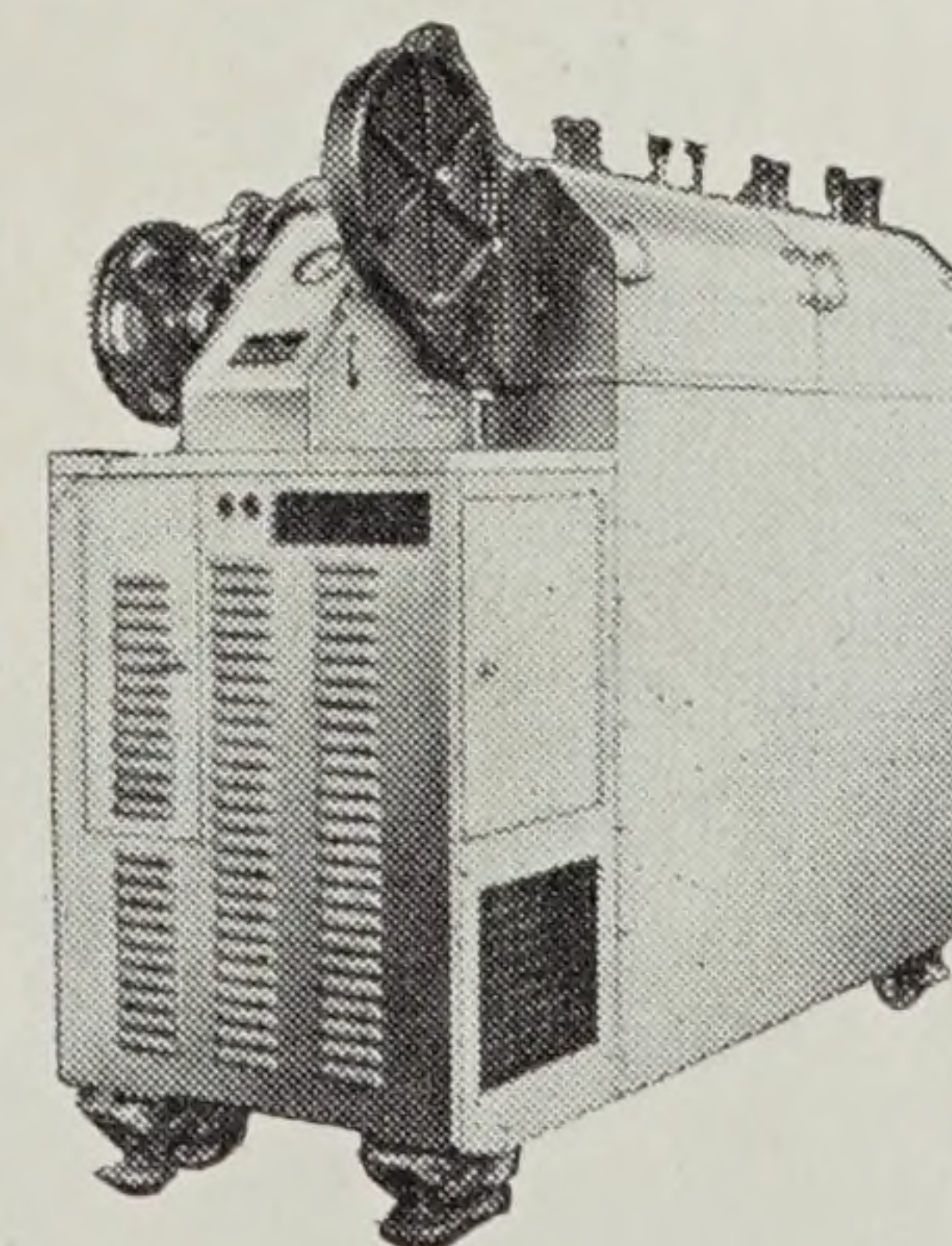
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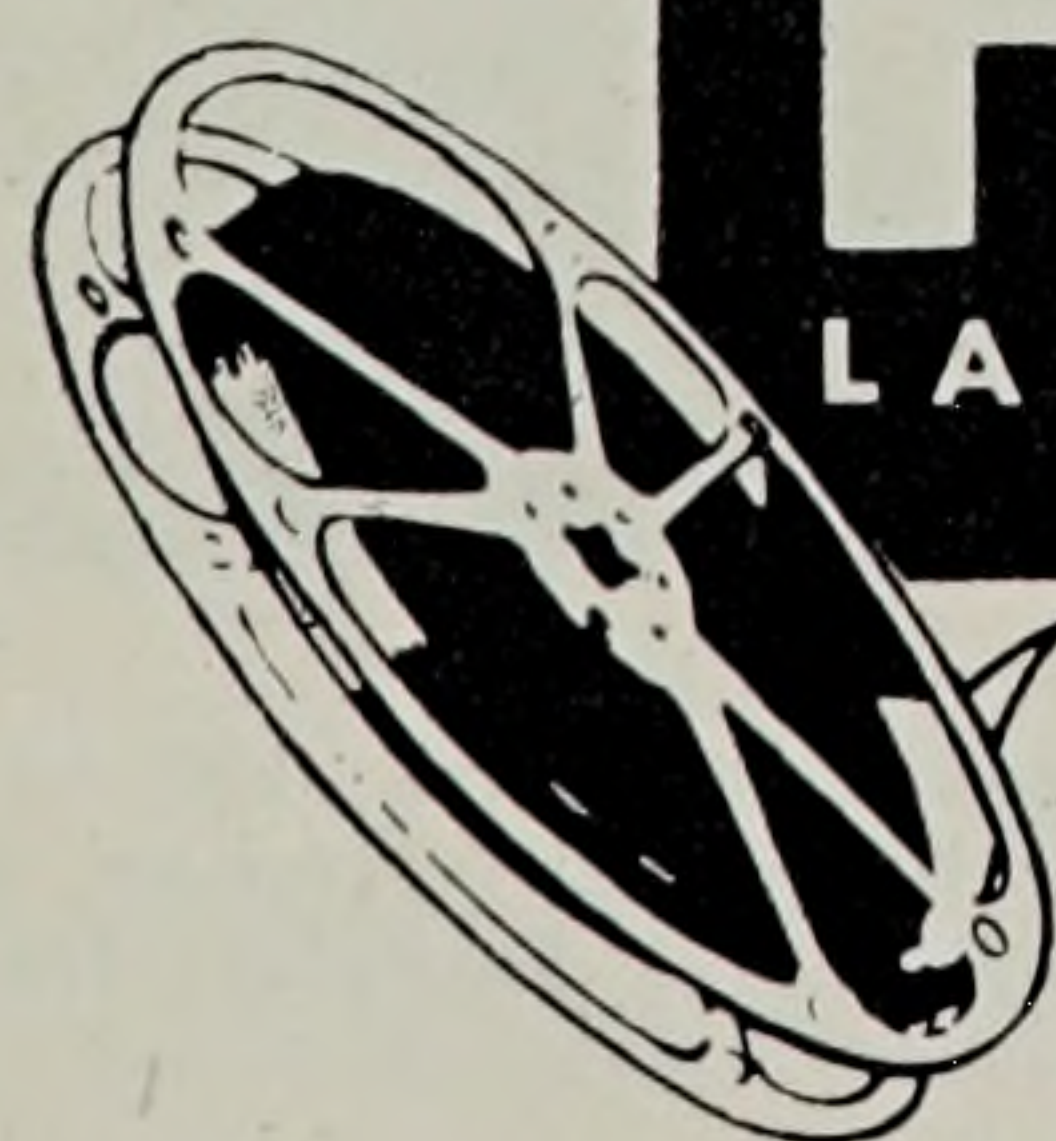
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Society of Motion Picture Engineers Hold Convention in Hollywood, Oct. 21 to 25

SOCIETY of Motion Picture Engineers will hold its 60th semi-annual convention and technical conference at the Hollywood Roosevelt hotel, October 21st to 25th, inclusive, and the event will carry double-barreled significance.

Coupled with the 30th anniversary of the founding of the organization, will be the fact that the convention will be the first held in Hollywood since the end of the war. Papers and demonstrations at the technical sessions will be vitally important to the future techni-

cal and engineering progress of motion pictures, and much new equipment developed during the war for the armed forces and improved for practical use in film practices will be introduced.

From present indications, the convention will be one of the most important and largely-attended in the entire history of the SMPE. Officers of the parent body, and those of the Pacific Coast Section—which will be host to the visitors—are combining to make it an outstanding event in the organization's history.

Organized in 1916

The SMPE was organized in 1916 by a group of engineers who had become connected with the motion picture industry in the days of transition from short reels and haphazard production, to feature length films. Under the leadership of C. Francis Jenkins of Washington, who became first president, the organization was set up with three objects in view: the advancement of motion picture engineering and the allied arts and sciences; the standardization

(Continued on Page 385)



LEADERS OF THE PACIFIC COAST SECTION, S.M.P.E. who are combining to make the 60th semi-annual convention an outstanding success. Back row, left to right: Wesley Miller, Governor; Wallace V. Wolfe; H. W. Remerscheid; Gerald Best; Dr. J. G. Frayne, Governor. Middle row, left to right: Past President Herbert Griffin; Hollis W. Moyse, Chairman, Pacific Coast Section; Loren Ryder, Executive Vice President; Emery Huse, Past President. Front row, Sidney Solow, Secretary-Treasurer, Pacific Coast Section; Dr. C. R. Daily, Governor; and William Mueller, Governor.

S M P E

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GREETINGS

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To the 60th Semi-Annual Convention

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35 mm. theatrical projector
Brenkert-RCA projector equipment
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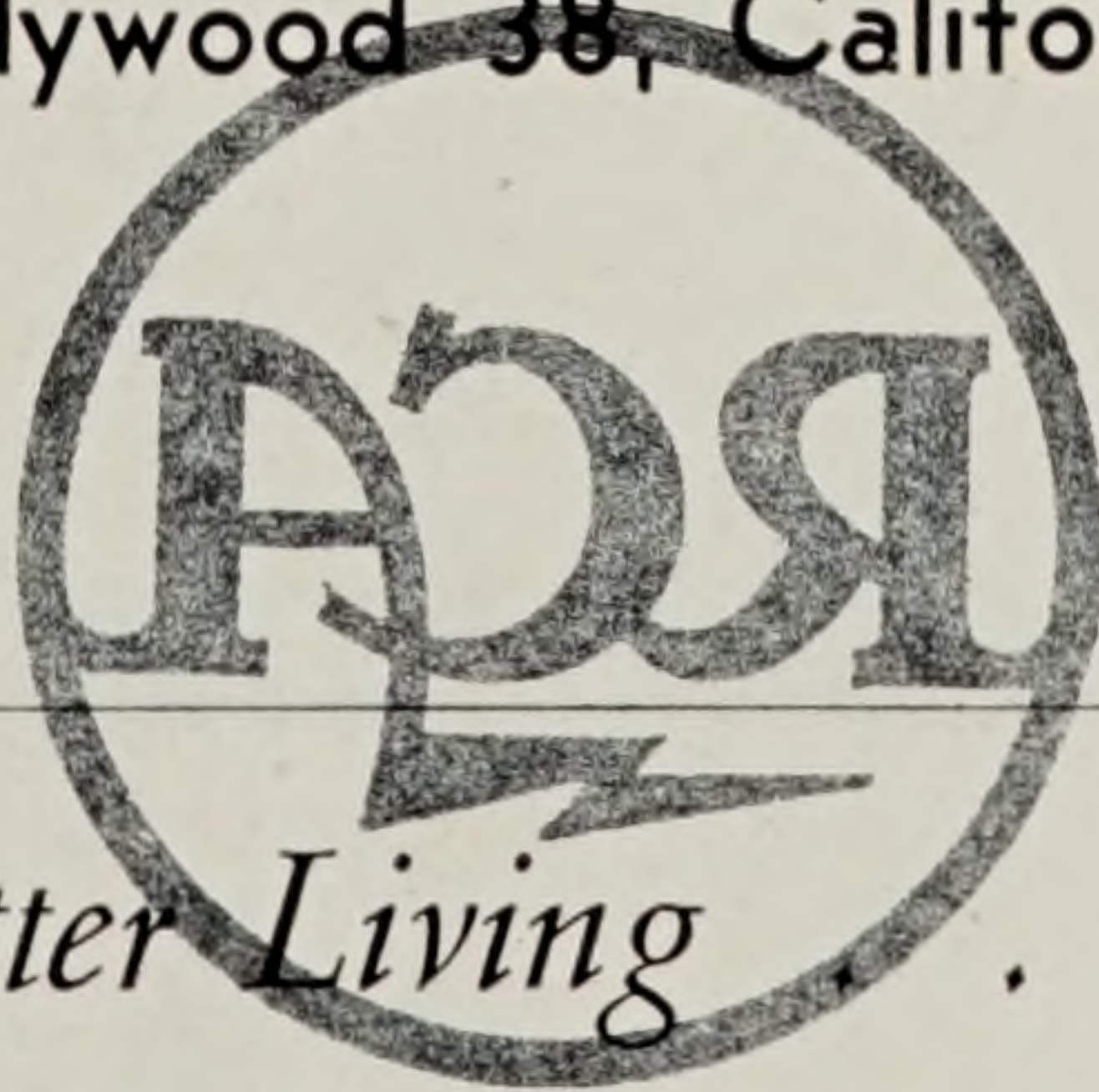
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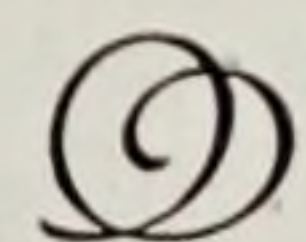
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60th Semi-Annual Convention

SOCIETY OF MOTION

NOTE: The assigned dates of presentation of papers are tentative and subject to change on the final program.

MONDAY, OCTOBER 21

10:00 a.m. *Hollywood-Roosevelt Hotel, Room 201, Mezzanine Floor:* Registration. Advance sale of luncheon and Dinner Dance Tickets.

12:30 p.m. *California Room:* SMPE Get-Together Luncheon, for Members, their guests and friends.

Mr. D. E. Hyndman, President of the Society, will preside.

Guest Speaker: Mr. Byron Price, Vice-President, Motion Picture Association of America, Inc. and Executive Vice-President and Chairman of the Board of Association of Motion Picture Producers, Inc.

2:00 p.m. *Aviation Room, Mezzanine Floor:* Opening Business and Technical Session.

Session will open with a 16-mm motion picture short.

Report of Convention Vice-President, W. C. Kunzmann.

"Motion Pictures on Project Crossroads," Lt. Col. Richard J. Cunningham, A.C., USAAF, Wright Field, Dayton, Ohio.

"National and International Standardization Programs of the ASA," J. W. McNair, ASA Staff.

"The Soundman," George R. Groves, Warner Bros. Pictures, Burbank, Calif.

"Film Conditions in India," Ram L. Gogtay, Bombay, India.

"Recent Developments in the Field of Magnetic Recording," Dr. S. J. Begun, Brush Development Co., Cleveland, O.

"The Motiongraph AA Projector," Emil J. Weinke, Motiongraph Inc., Chicago, Illinois.

8:00 p.m. *Republic Studios, Scoring Stage, North Hollywood:* Evening Technical Session.

Session will open with a 35-mm motion picture short.

"Studio Production with Two Color Bi-Pack Motion Picture Film," J. W. Boyle, ASC, Benjamin Berg, Hal Roach Studios, Culver City, Calif.

"Application of a New One-Strip Color Separation Film in Motion Picture Production," H. C. Harsh & J. S. Friedman, Product Development Laboratory, Ansco, Binghamton, N. Y.

"War-Time Naval Photography of the Electronic Image," Lt. F. X. Clasby, USN and Lt. (j.g.) R. A. Koch, USNR, U. S. Naval Air Station, U. S. Naval Photographic Science Laboratory, Anacostia, D. C.

"A Preliminary Report from the Research Council Subcommittee on Blue Sensitive Photocells," L. T. Goldsmith, Chairman.

"A Combination Scoring, Rerecording & Preview Studio," D. J. Bloomberg & W. O. Watson, Republic Studios, N. Hollywood, Calif., and M. Rettinger, RCA Mfg. Co., Hollywood, Calif.

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Papers Committee.....	C. R. DAILY, <i>Chairman</i>
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Membership and Subscription Committee (West Coast).....	H. W. REMERSHEID, <i>Chairman</i>
Ladies Reception Committee Hostess.....	MRS. H. W. MOYSE
Projection Program—35-mm.....	W. V. WOLFE, <i>Chairman</i> , Assisted by MEMBERS LOS ANGELES LOCALS 150 AND 165.
16-mm.....	H. W. REMERSHEID

TUESDAY, OCTOBER 22

2:00 p.m. *California Room:* Afternoon Technical Session.

Session will open with a 16-mm motion picture short.

"The Application of the Torsional Magneto Striction Principle to Phonograph Recording & Reproduction," Stanley Rich, Magneto Striction Device Co., Boston, Mass.

"Improved Engineering Designs for Stage Doors, Transparency Screens and Water Tank Bulkheads," A. C. Zoulis, Paramount Pictures, Inc., Hollywood, Calif.

"Improved Studio Power Distribution Methods," E. S. Dibble, General Electric Co., Los Angeles, Calif.

"Magnetic Sound for Motion Pictures," Marvin Camras, Armour Research Foundation, Chicago, Ill.

"Preservation & Post War Utilization of U. S. Navy Combat Film," G. L. Sarchet, U. S. Naval Photographic Science Laboratory, U. S. Naval Air Station, Anacostia, D. C.

"A High Quality Recording Power Amplifier," Kurt Singer, Victor Division, RCA, Hollywood, Calif.

"A Magnetic Sound Recorder of Advanced Design," R. J. Tinkham & J. S. Boyers, Magnecord, Inc., Chicago, Ill.

8:00 p.m. *Paramount Studio, 5451 Marathon St.* Evening Technical Session.

Session will open with a 35-mm motion picture short.

"Historical Development of Sound Films," E. I. Sponable, 20th Century Fox Film Corp., New York, N. Y.

"Application of High Speed Flash Lamps," F. E. Carlson, General Electric Co., Nela Park, Cleveland, Ohio.

"Special Cameras and Flash Lamps for High Speed Photography," Dr. R. T. Knapp, Calif. Institute of Technology, Pasadena, Calif.

"Electronic Fire & Gas Light Effect," Harold Nye, Warner Bros. Pictures, Burbank, Calif.

"A Stabilization System for Rate Measurement," Avery Lockner, Fairchild Camera & Instrument Corp., Jamaica, N. Y.

"Improved Servo, Mechanical & Electrical Devices for Studio Production Use" (Symposium of 5 papers), Engineering Department, Paramount Pictures, Hollywood, Calif.

WEDNESDAY, OCTOBER 23

10:00 a.m. *California Room:* Morning Technical Session.

Session will open with a 16-mm motion picture short.

"Organization & Function of Sectional Committee on Motion Picture Z22," C. R. Keith, Chairman, Z22.

"The Practical Problems of 16-MM Sound," Allen Jacobs, The Calvin Co., Kansas City, Mo.

"Engineering Organization & Standardization Procedures of SMPE," J. A. Maurer, Engineering Vice-President, SMPE.

"A New 16-MM Professional Camera," Friend F. Baker, Mitchell Camera Co., Glendale, Calif.

"The Effect of Feed & Holdback Tensions on Projection Life of 16-MM Film," C. F. Vilbrandt, Eastman Kodak Co., Rochester, N. Y.

"Specifications on Motion Picture Film for Permanent Records," J. A. Bradley, Chairman, Committee on Preservation of Film, Library of Congress, Washington, D. C.

7:15 p.m. *Hollywood-Roosevelt Hotel, Terrace Room:* A social hour for holders of Dinner Dance tickets. (Refreshments).

8:30 p.m. *California Room:* Sixtieth Semi-Annual Convention Banquet.

President Donald E. Hyndman, presiding.

Citation and Scroll presented to:

Bell Laboratories

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PROGRAM

and Technical Conference

PICTURE ENGINEERS

OCTOBER
21st to 25th
1946

THURSDAY, OCTOBER 24

1:00 p.m. *Hollywood-Roosevelt Hotel, Room 201, Mezzanine Floor.* Registration.

2:00 p.m. *California Room:* Afternoon Technical Session.
Session will open with a 16-mm motion picture short.

"A New Blooming Device," George Lewin, Signal Corps Photographic Center, Long Island City, N. Y.

"The Merkur Film Splicer," Irving Merkur, Reeves Instrument Corp., New York, N. Y.

"A Newly Developed Light Modulator for Sound Recording," Glenn L. Dimmick, RCA Mfg. Co., Camden, N. J.

"A DeLuxe Film Recording Machine," M. E. Collins, RCA Mfg. Co., Hollywood, Calif.

"Magnetic Paper Tape Recording," M. E. Collins, RCA Mfg. Co., Hollywood, Calif.

"Coaxial & Separate Two-Way Speaker Systems," H. T. Souther, Stephens Mfg. Co., Los Angeles, Calif.

"Modulation Characteristics of Concentrated-Arc Lamps," by W. D. Buckingham, The Western Union Telegraph Co., Electronica Division, Water Mill, N. Y.

8:00 p.m. *Walt Disney Theater, Disney Studios, Burbank:* Evening Technical Session.

Session will open with a 35-mm motion picture short.

"Legal Aspects of Standardization Relating Specifically to the Motion Picture Industry."

"Film Projectors for Television," R. V. Little, RCA Mfg. Co., Camden, N. J.

"The Showmanship Side of Theatre Television," R. B. Austrian, RKO Television Corp., New York, N. Y.

"The Effect of Time Element in Television Program Operations," H. R. Lubcke, Don Lee Broadcasting System, Hollywood, Calif.

"Television Service for Southern California," Klaus Landsberg, Television Productions, Inc., Hollywood, Calif.

FRIDAY, OCTOBER 25

2:00 p.m. *California Room:* Afternoon Technical Session.

Session will open with a 16-mm motion picture short.

"Development of an Invisible 16-MM Film Splice," E. Baumert, Signal Corps Photography Center, Long Island City, N. Y., and J. V. Noble, De Frenes & Co. Studios, Philadelphia, Pa.

"Increased Light for Projection of 16-MM Film with Carbon Arcs," R. J. Zavesky & W. W. Lozier, National Carbon Co., Inc., Fostoria, Ohio.

"Composition in Motion Pictures," H. T. Souther, Stephens Mfg. Co., Los Angeles, Calif.

"The Physical Properties and the Practical Application of the Zoomar Lens," Dr. F. G. Back, Research & Development Laboratory, New York, N. Y.

"A Method for Determining the Shape of the Focal Surface in 16-MM Projection," A. C. Robertson, R. H. Talbot, Jr., Eastman Kodak Co., Rochester, N. Y.

8:00 p.m. *Marquis Theater, Doheny and Melrose:* Evening Technical Session.

Session will open with a 35-mm motion picture short.

"Some Photographic Aspects of Sound Recording," Dr. Otto Sandvik, Eastman Kodak Co., Rochester, N. Y.

"Photographing Things to Come," Col. George W. Goddard, U. S. Army, Air Material Command, Wright Field, Dayton, Ohio.

"A New Projector Program," T. Schaffers, North American Philips Co., Dobbs Ferry, N. Y.

"Recent Developments of Super High Intensity Arc Lamps," F. C. Coates & M. A. Hankins, Mole-Richardson Co., Hollywood, Calif.

"Screen Illumination with Carbon Arc Motion Picture Projection Systems," R. J. Zavesky, C. J. Gertiser & W. W. Lozier, National Carbon Co., Inc., Fostoria, Ohio.

ADDITIONAL PAPERS

Presentation Time Not Yet Assigned

1. "Proposals for 16-mm and 8-mm Sprocket Standards," J. S. Chandler, D. F. Lyman & L. R. Martin, Eastman Kodak Co., Rochester, New York.

2. "Radar Scope Photography," R. C. Babish, Vitarama Corp., Huntington Station, N. Y.

3. "Coated Optics," W. P. Strickland, Simpson Optical Mfg. Co., Chicago, Ill.

4. "An Improved Reel Design" (Tentative Title), R. T. VanNiman, Motiograph, Chicago, Ill.

5. "Calculation of Scanning Loss Resulting from Departure from Correct Focus," E. W. Kellogg, RCA Victor Division, RCA Mfg. Co., Camden, N. J.

6. "A New Television Field Pickup Equipment Employing the Image Orthicon," John H. Roe, RCA Victor Division, RCA Mfg. Co., Camden, N. J.

7. "Corrective Networks," F. L. Hopper, Electric Research Products Div., Western Electric, Hollywood, Calif.

8. "A New Series of Camera Lenses for 16-MM Cinematography," W. B. Rayton, Bausch & Lomb Optical Co., Rochester, N. Y.

9. "Film-Lock & Identification Band," Gare Schwartz, 20th Century Fox Film Corp., Beverly Hills, Calif.

10. "An Exposure Meter for Color Photography" (Tentative Title), R. A. Woolsey, Photo Research Corp., San Fernando, Calif.

REGISTRATION

The Convention Registration Headquarters will be located in Room 201 on the mezzanine floor of the Hotel. Members and guests are expected to register. The fee is used to help defray Convention expenses.

Tickets for the Luncheon on Monday and Dinner-Dance on Wednesday *must be procured in advance*. They will be available at Registration Headquarters. Only holders of Dinner-Dance tickets will be admitted to the Social Hour preceding this event.

LADIES' PROGRAM

A reception parlor for the ladies' daily get-together and open house, with Mrs. H. W. Moyse as hostess, will be announced on the hotel bulletin board and in the final program. The ladies' entertainment program will be announced later.

Ladies are welcome to attend technical sessions of interest, also the Luncheon on October 21, and the Dinner-Dance on October 23. The Convention badge and identification card will be available to the ladies by applying at Registration Headquarters.

OFFICERS IN CHARGE

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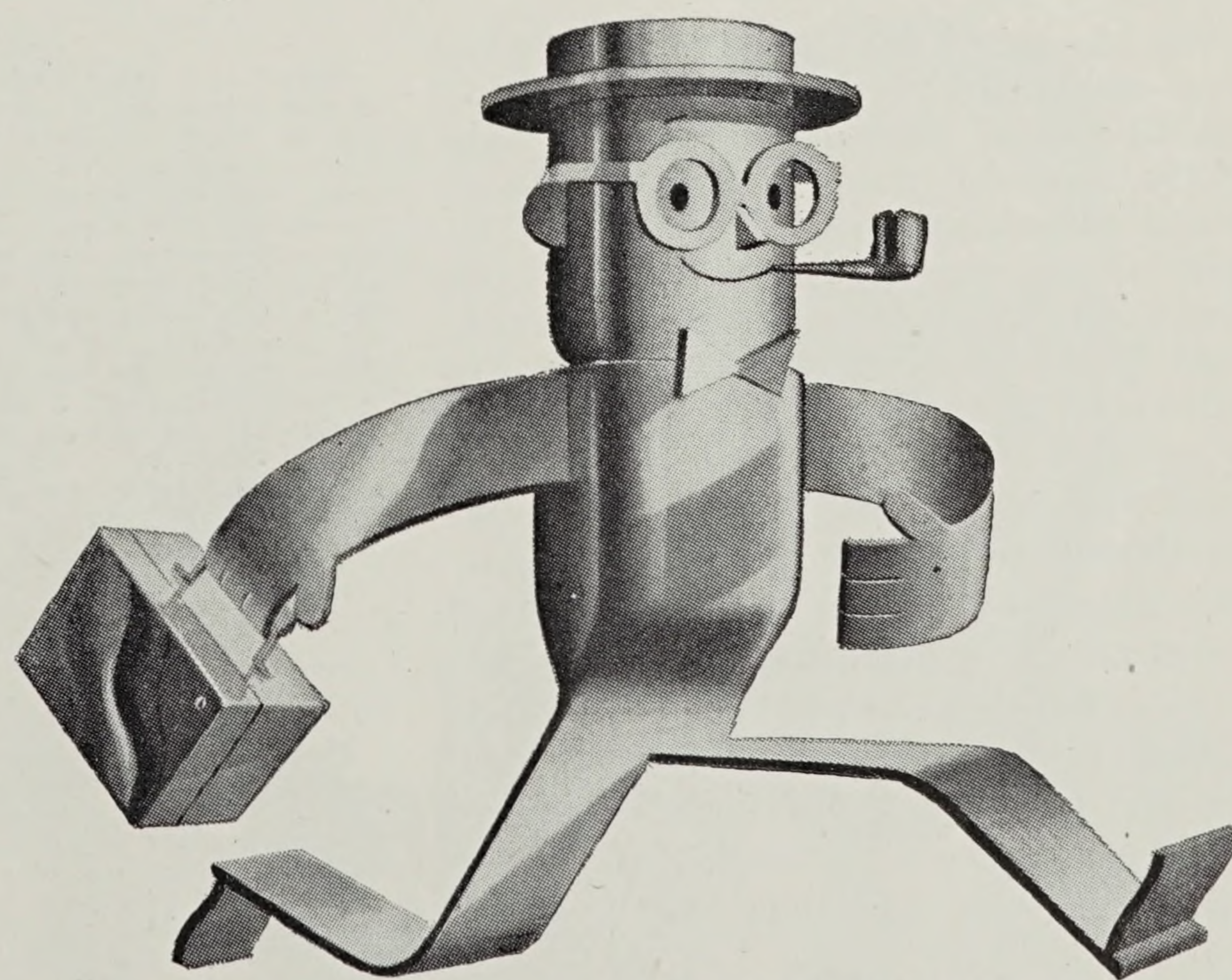
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TITLING IS WHAT YOU MAKE IT

by The Society of Motion Picture Engineers

James R. Oswald

Title cards larger than the normal field of view of a "typewriter" style titler are easily photographed with this auxiliary titler base over which the regular titler rides. Automatic alignment with the center of the easel is assured the full 30 inch length of base, and clever "zoom" effects are possible because of the wood side channels which accurately "track" the camera to and from the easel. Lenses of proper focal length must be used, however, for working at various distances.

PROBABLY there is no phase of home movie making outside of the mastering of exposure technique which has been covered as extensively on the printed page as title making. Article after article, yes, even volume after volume, has been devoted to the importance of titles to a silent movie. Kinds of apparatus available . . . advantages of various sized title cards . . . methods of laying out the text most effectively . . . and proper placement in the film, itself, are but a few of the subjects that have been thoroughly and intelligently treated over and over again. Yet, there are many little tricks often seen in your local theatre that can be easily duplicated on the simplest of title making equipment right at home, but often thought impossible because of lack of written material on subject.

Titling, for the home movie maker, can be sheer drudgery, if considered from the standpoint of being a "necessary evil," or can be as fascinating, or even more so, than picture taking, itself. Indeed, many movie makers, once they have seen the pleasures to be derived from making and projecting a new, and perhaps highly intricate title, of their own creation, would just as soon devote ALL their cinematographic efforts to *title making!*

One doesn't have to be a carpenter or a machinist to construct little gadgets like those pictured along with this article, and he doesn't have to be a skilled technician to perform clever titling tricks that greatly enhance the value of his movies, like those outlined here. Heaven only knows I'm neither of these things! A careful study of the illustrations and their captions will reveal that it would be impracticable to try to give any specific dimensions as to the constructions of the auxiliary apparatus, since this naturally depends upon the basic title making equipment available. From such a study, however, the principle involved in the case of each particular effect will readily be seen, and thus can be easily duplicated.

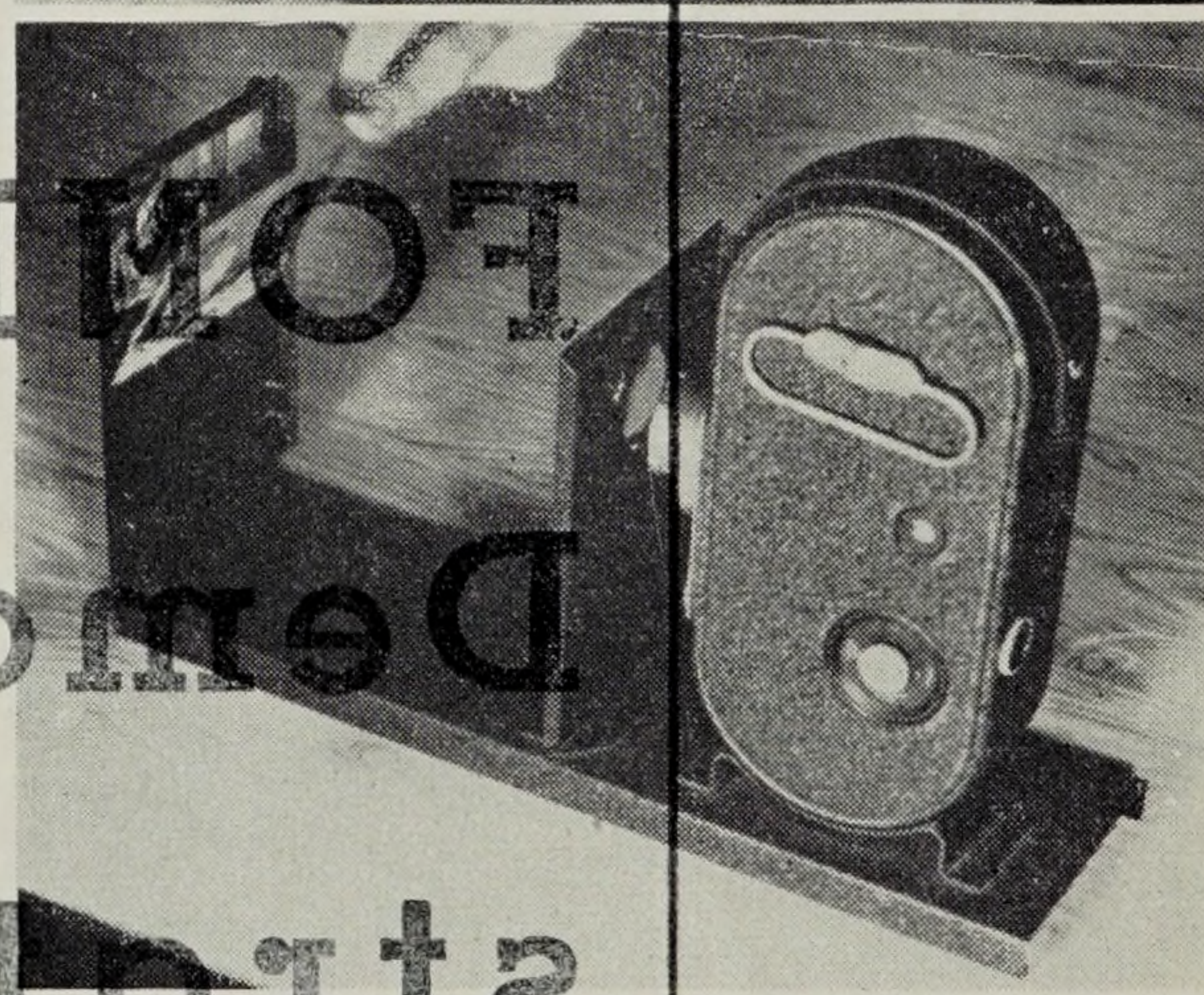
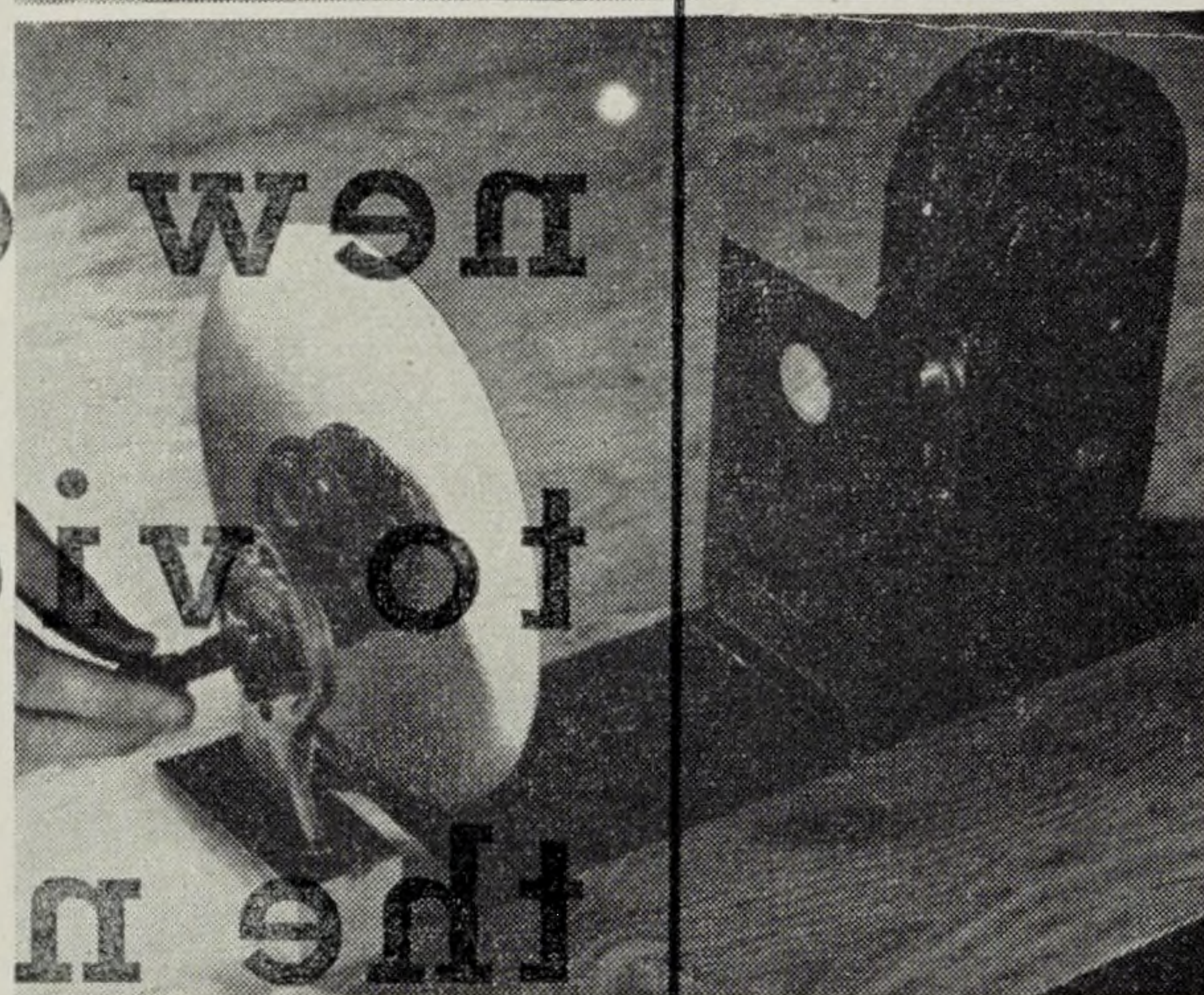
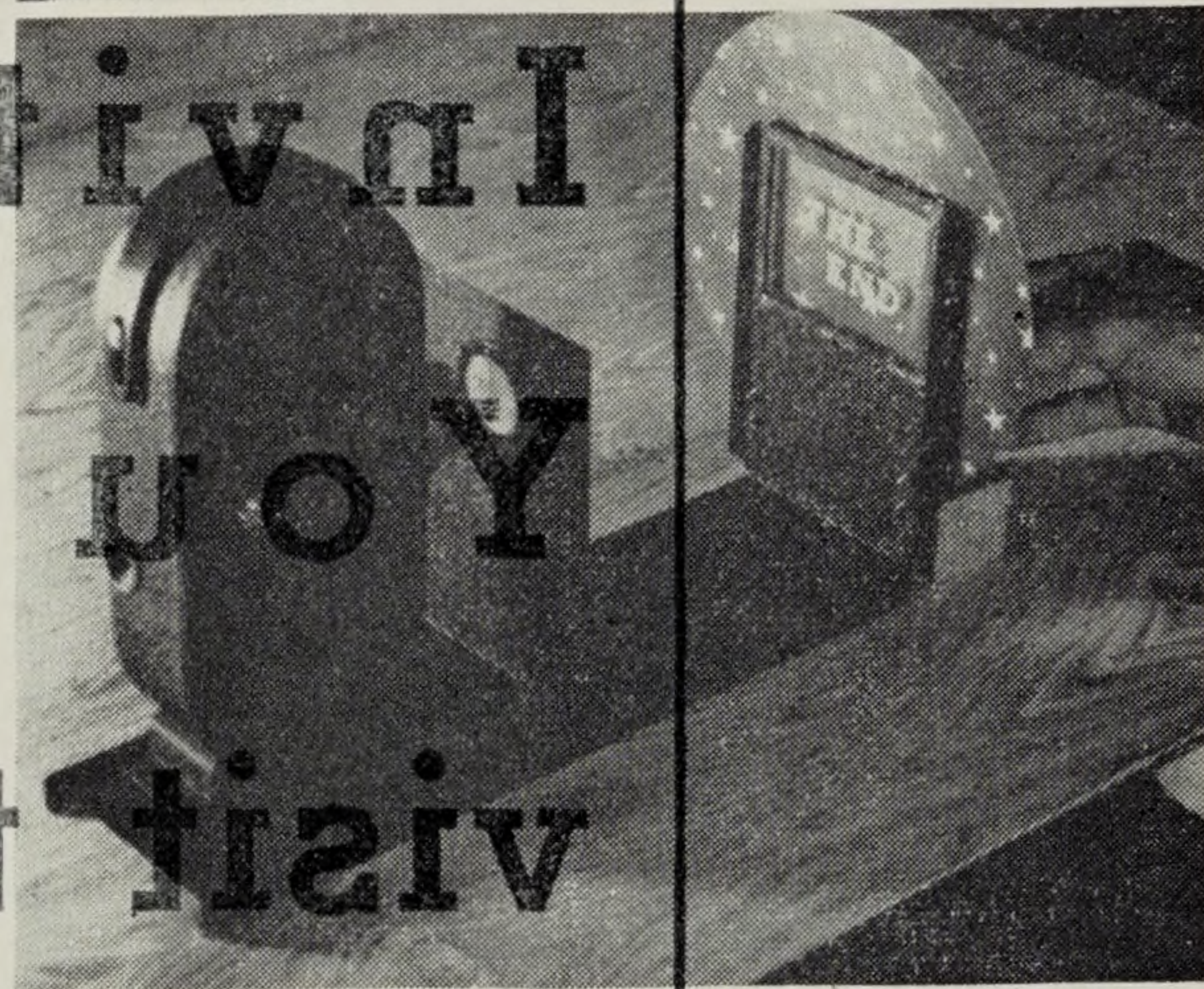
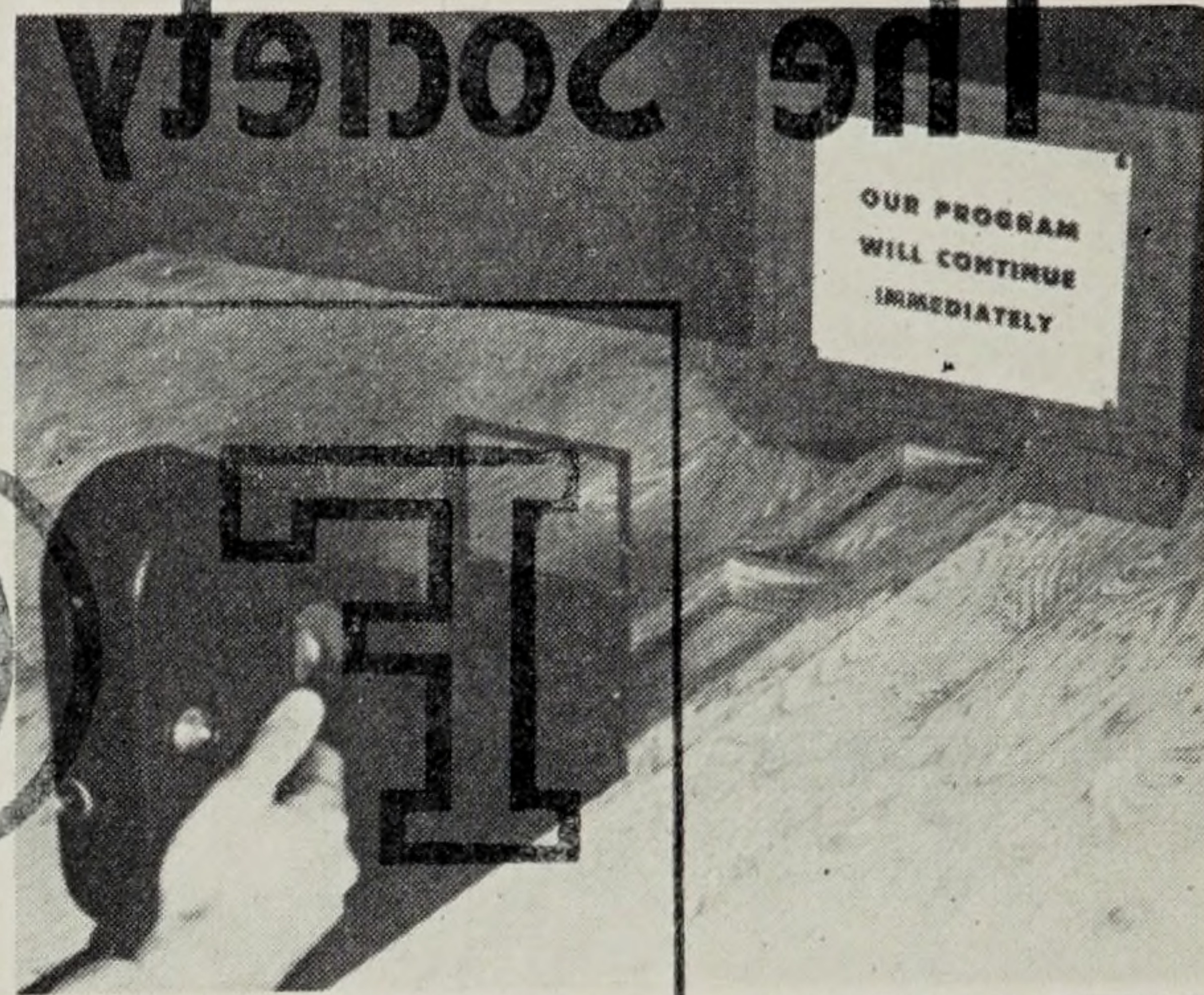
As with all unique effects in movie making, these should be used sparingly, thereby adding to their distinction. In conclusion, remember: **TITLING IS WHAT YOU MAKE IT!**

Novel titles with revolving backgrounds are easily accomplished in a single exposure by pasting gummed letters from the 5 and 10 cent store on a piece of clear celluloid, which is held stationary in the regular title card holder, while the separate background rotates in either direction, and at any desired speed, with the camera filming the entire scene. Your own imagination is the limit to the countless number of materials and designs suitable for use as backgrounds.

A discarded rewind unit propels the disk onto which the background is mounted. Standard 50 or 100-foot cardboard projection reels are used to back the larger disks, thereby providing an instantly interchangeable, "snap-on, snap-off" feature. Thus, any number of backgrounds may be kept available, ready for instant use.

With frame enlargements made from the last frame of one scene and the first one of the next the exact size of your title field, place these two "stills" in front of one another in order of occurrence in the film. With the second scene held firmly in place in the regular title card holder, hinge the first view on one end with a piece of Scotch tape fastened just outside camera range. As the camera is running, let this picture swing on its "hinge" until it finally leaves the title field entirely, revealing the second scene. When the finished film is returned, splice this footage in the proper place in the original reel and you have a perfect, professional "flop-over" transition.

Make a frame enlargement from the last frame of one scene and the first one of the next the exact size of your title field. Mount these two "stills" side by side on a piece of cardboard without any white border separating the two pictures. Frame the first scene in the title card holder, and with the camera running, carefully pull the cardboard over until the picture leaves the field of view and the second scene takes its place. When the finished film is returned, splice this footage in the proper place in the original reel and you have a perfect, professional "side-over" transition.



PHILIP L. WARD, Sales Engineer

WILLIAM L. PRAGER, Manager

DuPont Distributes Own Film Products On Coast

DuPont Company has purchased the building, equipment, etc., of Smith & Aller, Ltd., which has distributed DuPont motion picture products for the past 20 years to the west coast studios. In acquiring the distributor, DuPont has opened a west coast district sales office which will handle distribution of motion picture film, x-ray film, photographic papers, films, and chemicals.

Myron A. Hatfield, previously Los Angeles branch manager for Defender-DuPont products, has been appointed district manager of the coast Photo Products department. J. Wesley Smith, senior partner in Smith & Aller, will be associated as a consultant. Simeon Aller, well-known in Hollywood film circles for nearly three decades, will

take an extended vacation before embarking on a new enterprise.

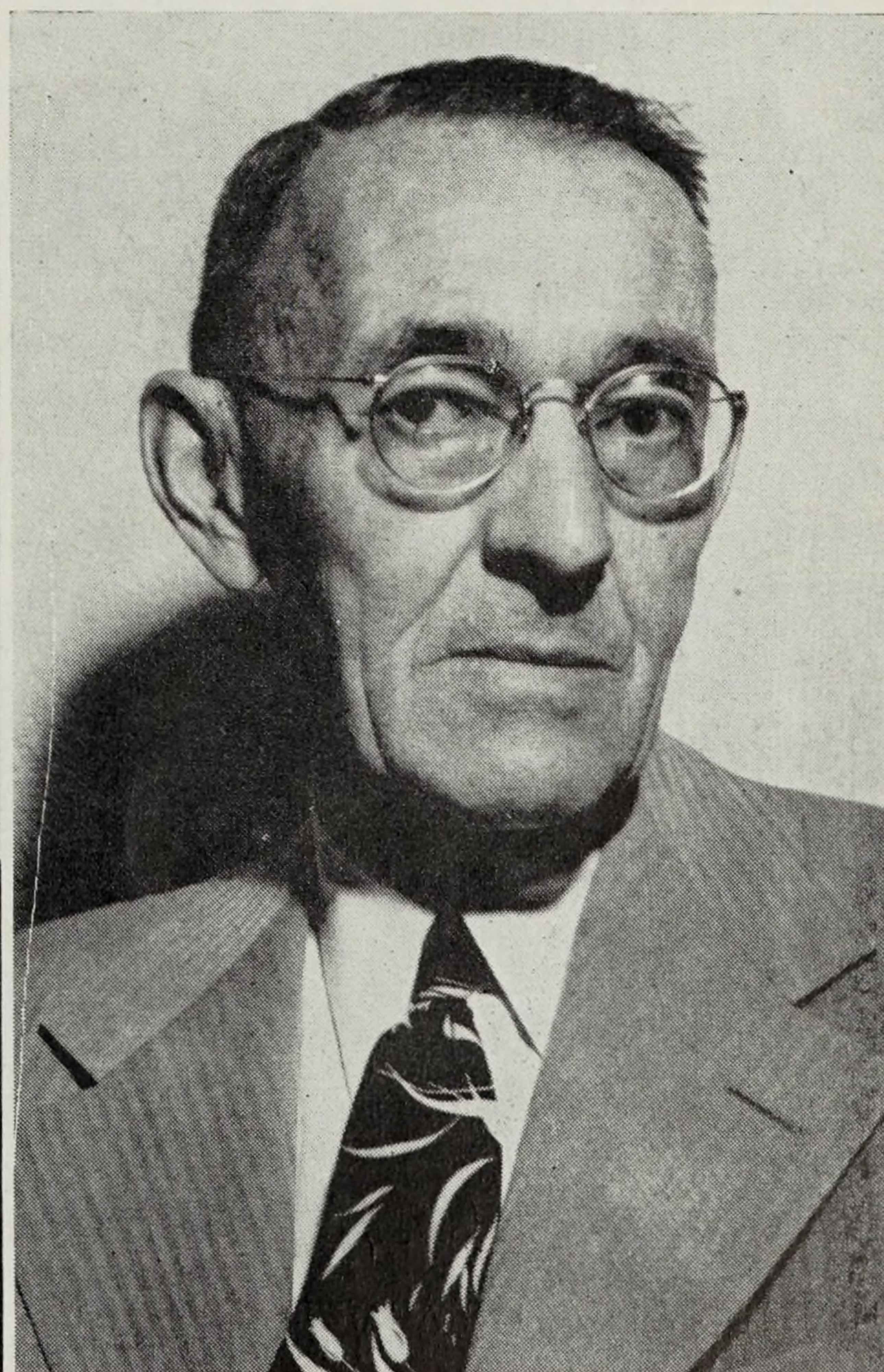
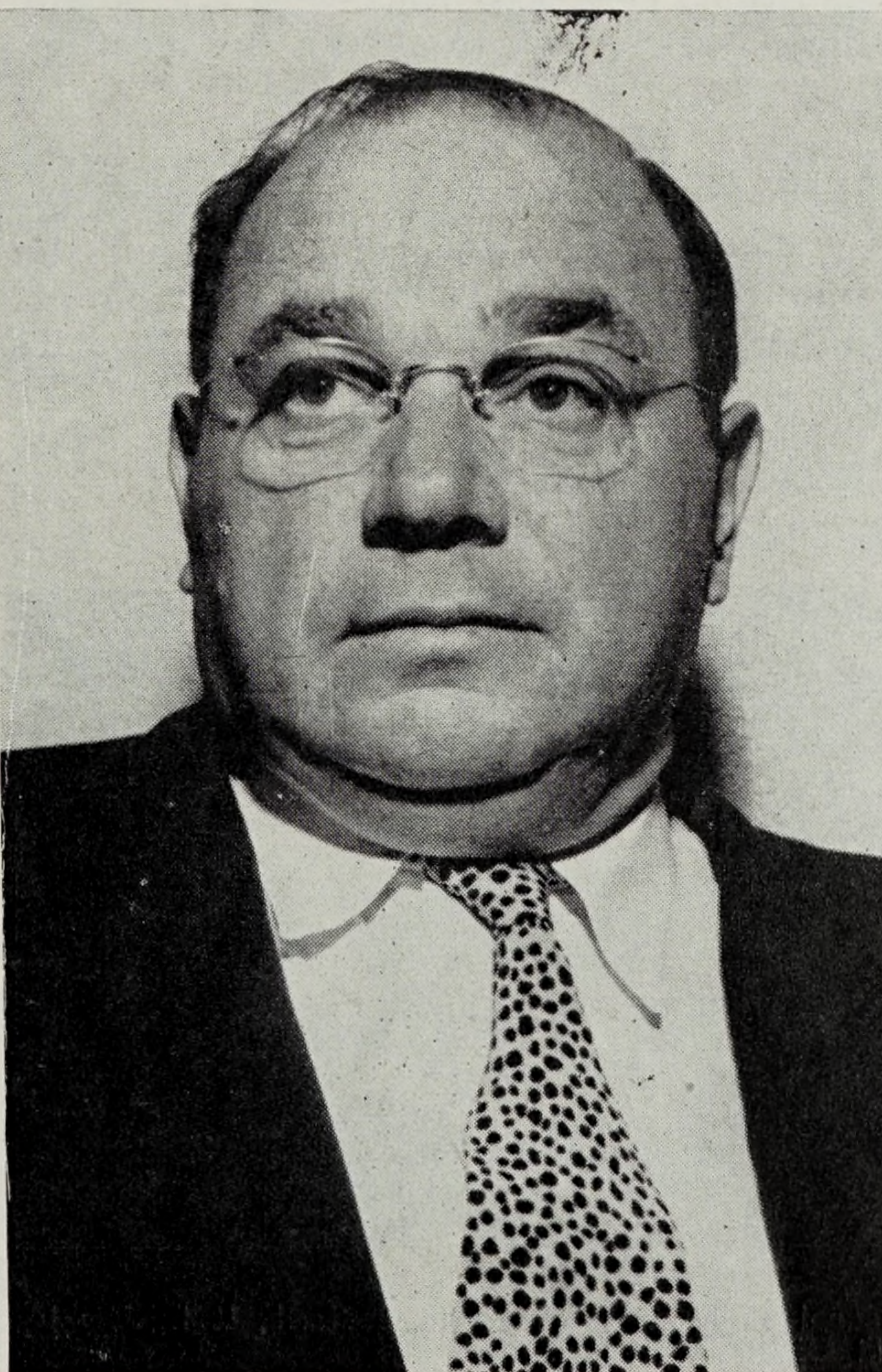
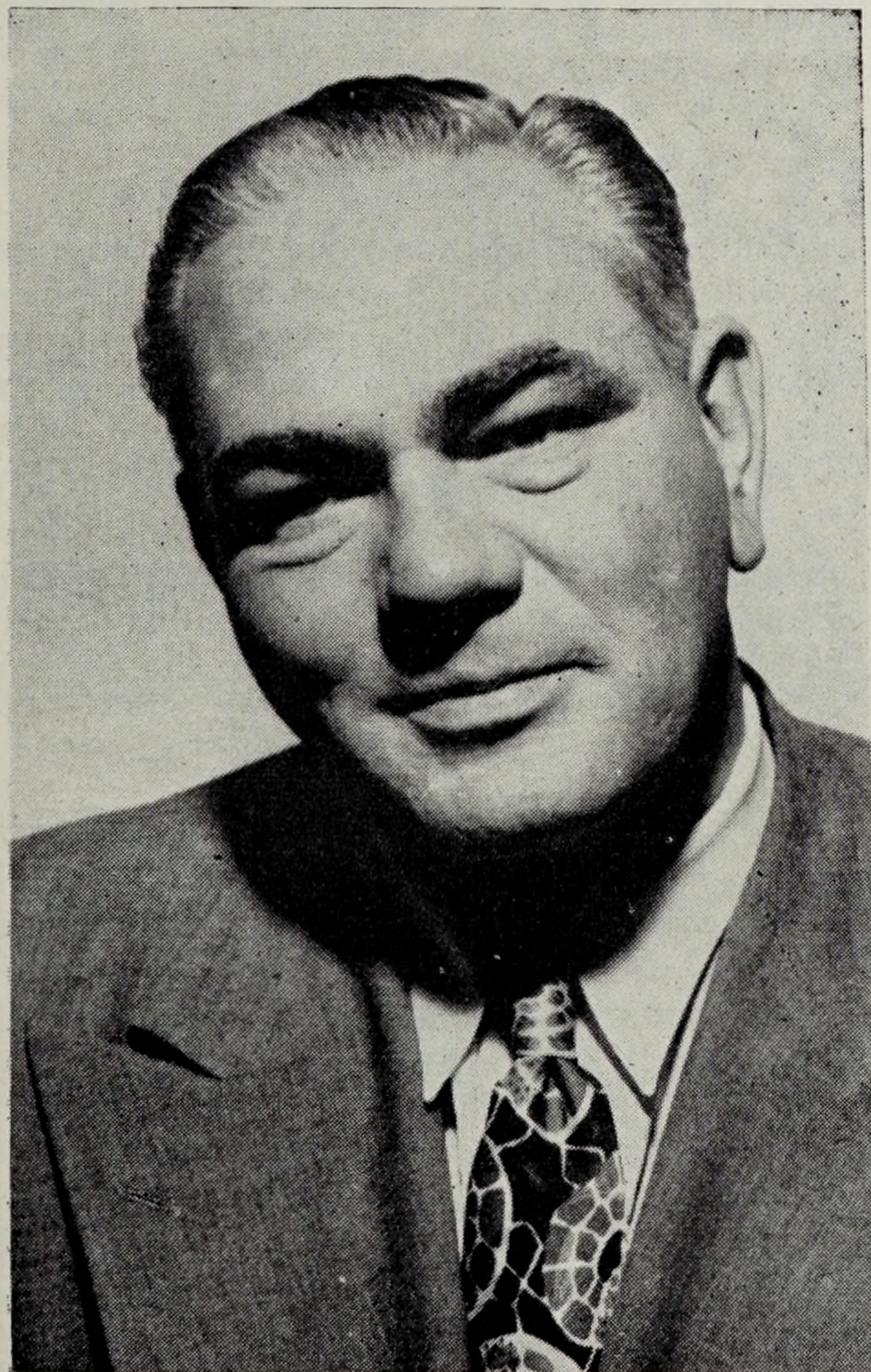
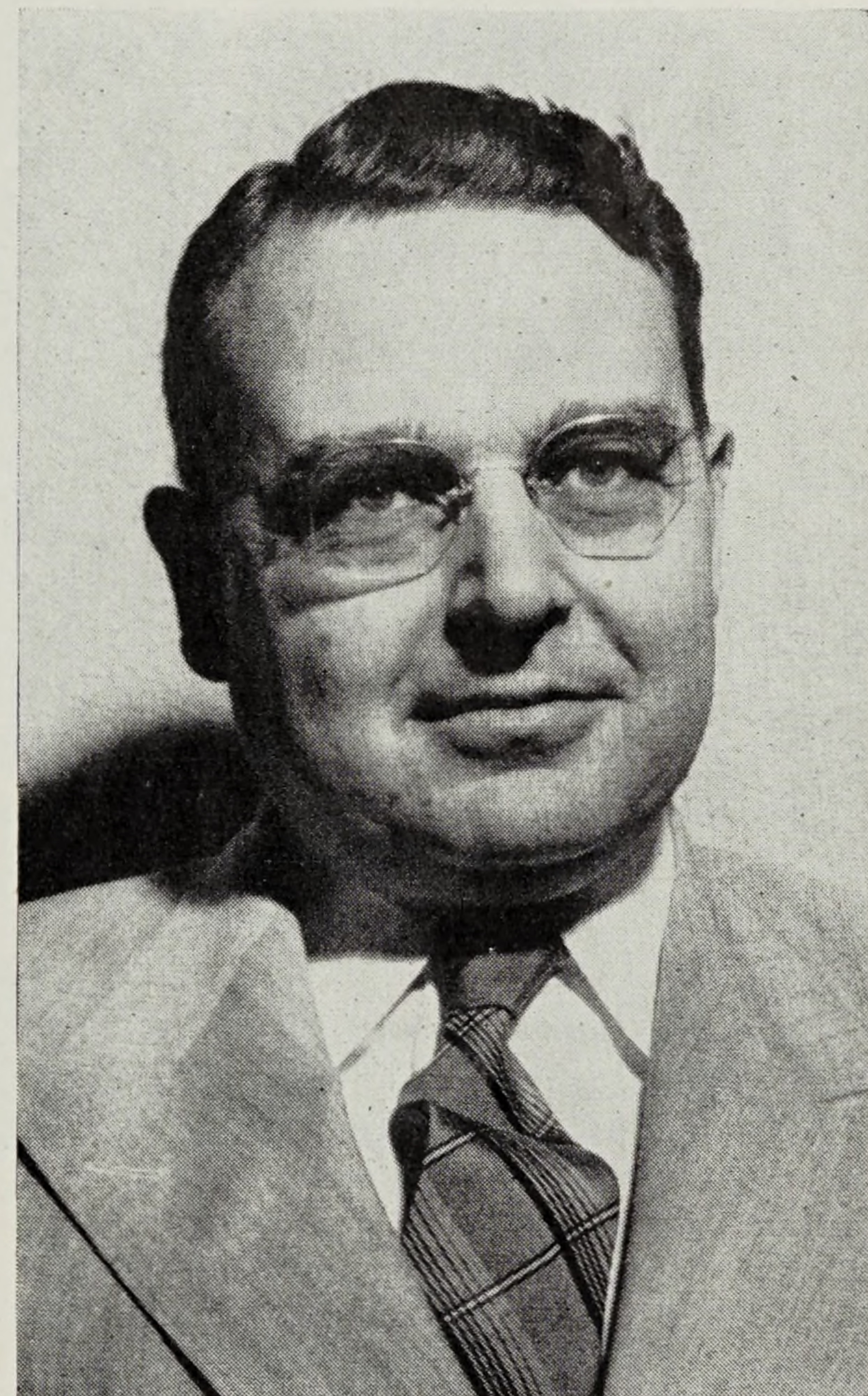
Hollis W. Moyse and Pete L. Shamray will continue with DuPont as technical representatives and contacts with the Hollywood producers—the former also functioning as engineering liaison with the eastern factory. Two added appointments have also been announced in connection with the new DuPont coast organization. H. A. Gladden, transferred from Milwaukee, will be district x-ray sales manager; while A. H. Bertholf functions as district trade sales manager for the Photo Products department at the Los Angeles office of Defender-DuPont.



DUPONT sales and technical representatives in company's new West Coast office.

Upper left: K. T. Molin, Director of Sales, Wilmington; upper right, M. A. Hatfield, District Manager.

Lower panel (left to right): Hollis W. Moyse, Technical Engineer; Pete L. Shamray, Technical Representative, and J. Wesley Smith, Special Consultant.



AMONG THE MOVIE CLUBS

Metropolitan

Metropolitan Motion Picture Club of New York City inaugurated its 1946-47 season with meeting at the Hotel Pennsylvania, with splendid film program comprising: "A GI's Memoirs of France and Switzerland," by Edgar R. Harley; "Jasper Road," by Charles and Robert Coles; "Bettas," by John Larsen; and "New Guinea Newsreel," by Lewis B. Sebring, Jr.

Following the June meeting, which resulted in the election of C. Murray Booth, Alice L. Burnett, Joseph J. Harley and George Mesaros to the board of directors for three year terms; the board re-elected the present officers for another term. They are, president Joseph J. Harley; first vice president Frank E. Gunnell; second vice president John R. Hefe; treasurer Sidney Moritz; and secretary Alice L. Burnett.

It was disclosed that Dr. MacDonald Browne tabbed first prize in the novice contest, entries which were screened at the June meeting, with his "Calling Dr. Kildare." "Camper's Paradise," by Murray Booth was adjudged second best; while "It's V-E Day" by Terry Manos took the third prize in the large field of entries.

Los Angeles Cinema

Close to 300 members and guests attended the September 9th dinner meeting of the Los Angeles Cinema Club, held at the Breakfast Club pavilion. Earl Schenck, scientist, explorer, artist, and author, presented his outstanding kodachrome film, "Polynesia—a Tale of Tahiti;" and then told of his rich and thrilling experience covering 14 years in the Polynesian Islands. Underwater scenes in the picture were outstanding photographic achievements.

San Francisco Westwood

"Practical Use of the Exposure Meter," a talk by Leon M. Kerkhof, featured the August 30th meeting of Westwood Movie Club of San Francisco, held in St. Francis Community Hall. Films included: "Wing Over Alaska," and Al Soderman's "San Francisco Fair."

Brooklyn Amateur

Initial meeting of the new season for the Brooklyn Amateur Cine Club was held on September 18th at 1218 Union Street, with president Charles Benjamin promising a "sensational" year of club activities. Film program for the evening included: "Land Snakes Alive," and "A Tree Grows In Brooklyn," by Leo Heffernan; "Army Air Show," by Jack Glasson; and "Meshes of the Afternoon," by Mya Deren.

Meeting on October 2nd was devoted to discussion and demonstrations of indoor lighting, with club experts on the subjects providing information and angles for the benefit of the members.

La Casa, Alhambra

The progressive La Casa Movie Club of Alhambra, California, presented and all-member film program for meeting of September 16th. Subjects included: "Maytime in the Sierra," by R. Kielsmeier; "Sail-O-Mobiling," by Ralph C. Willhoft; "Desert Wild Flowers," by George H. Kohler; "When Jimmie Comes Marching Home," by John Cook; "A Little Desert, A Little Nebraska," by Dr. D. G. Baird; "The Sierra," by F. A. Carnahan; and "16 mm. Sound in Kodachrome," by R. L. Johns.

Utah Cine Arts Club

Alan Stensvold, one of the top 16 mm. color photographers in the professional field, was guest speaker at the September 11th meeting of Utah Cine Arts Club of Salt Lake City. Stensvold talked on the progress of 16 mm. color cinematography, and the possibilities in the commercial field for the future.

Following the talk and answers-to-questions period by Stensvold, a group of films were shown to climax the meeting.

New York Eight

"The Jungle Parade," by Fred Evans of Van Nuys, California, featured the film program at September 16th meeting of New York Eight MM. Club, held at the hotel Pennsylvania. Usual pre-meeting dinner was held in the Men's Cafe for a good turnout.

Seattle Movie Club

In expanding its activities for the benefit of members, Seattle Movie Club launched two meetings monthly, effective last month. Favorable discussions tending towards fulfillment would provide for film-making as a club activity. Proponents of the idea suggest a pooling of the best cinematographers, together with wealth of equipment which could be assembled, and the aid available among club members for editing and post-production chores.

At the September 10th meeting, members' movies of the club picnic were shown, with member Huntley coming through to accept the first prize. "Show on the Mountain," from ACL library, was run off.

On September 24th, C. Grinnell, A. Widson, and R. Lund functioned as the committee for the Cine Workshop meeting, with the assembled members securing some interesting and valuable knowledge of cinematography and practices to improve their films.

Los Angeles Eight

"God of Creation," photographed by Erwin Moon of the Moody Institute of Science, featured the September 10th meeting of the Los Angeles Eight MM. Club, held in the Bell & Howell auditorium. In addition three club-member films were exhibited: "At Christmas," by Sylvia Fairley; "Coast to Coast," by Herman Hack; and "Reaping the Raindrops," by L. B. Reed.

Annual picnic was held at North Hollywood Park on September 15th, with a large turnout of members, families and guests gathering for an old fashioned basket picnic.

St. Louis Amateur

Contest pictures made by club members at the club picnic on July 28th featured the September 10th meeting of Amateur Motion Picture Club of St. Louis. Martin Manovill's entry was adjudged best.

Other films on the program included: "A Tramp in the Woods," by Ryne Zimmerman of Milwaukee; "Overland Club Picnic of 1946;" "Easter Sunday With the Easterdays;" and "Follow the Girls," by Oscar H. Horovitz.

Milwaukee Amateur

Amateur Movie Society of Milwaukee has set dates for the club's annual film exhibitions. Entries for the 8mm. division will be shown on November 13th, while those of the 16mm. classification will be exhibited on November 27th.

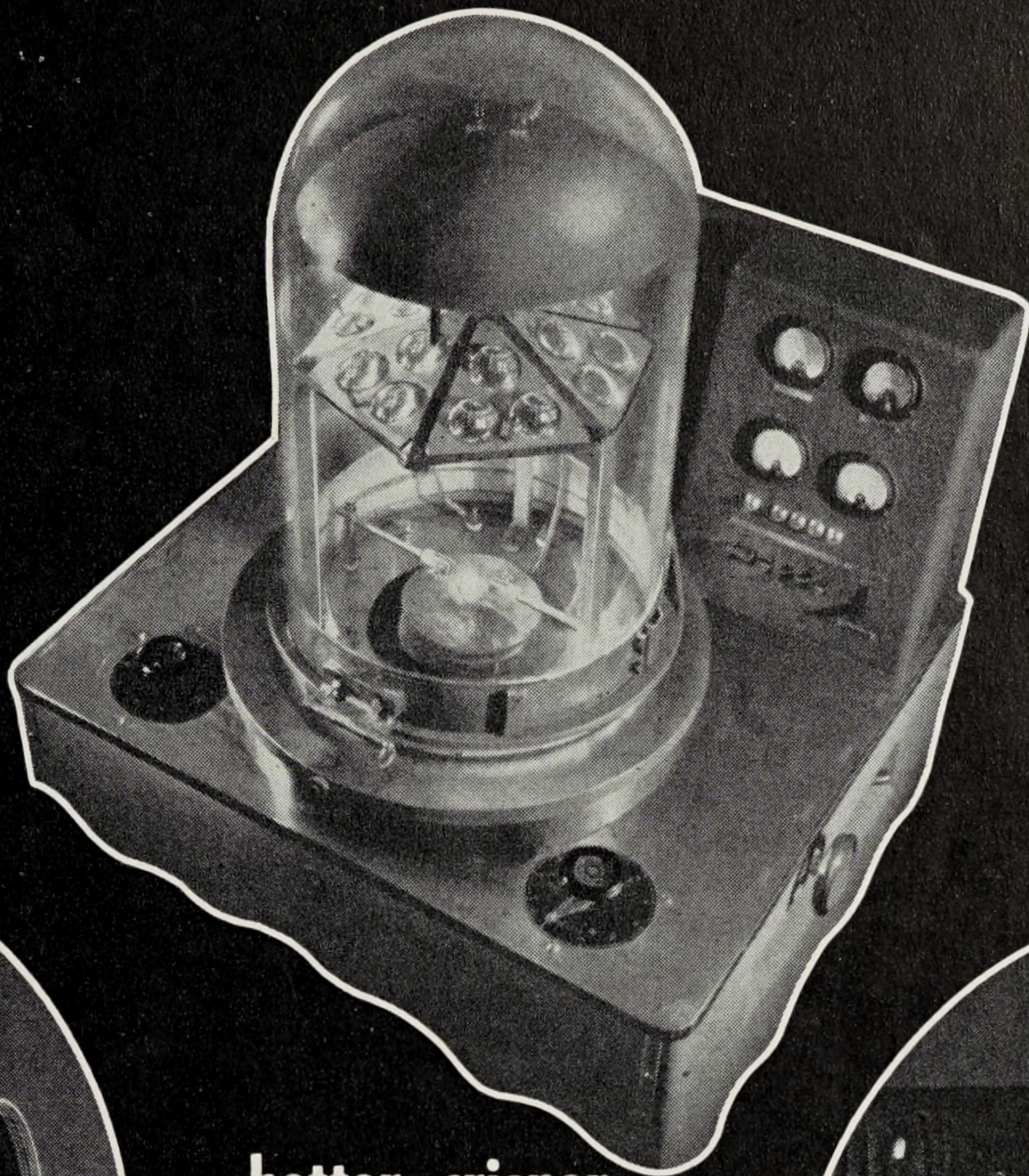
Members' vacation films highlighted the meeting of September 11th, while program for the September 25th was still a dark secret as we went to press.



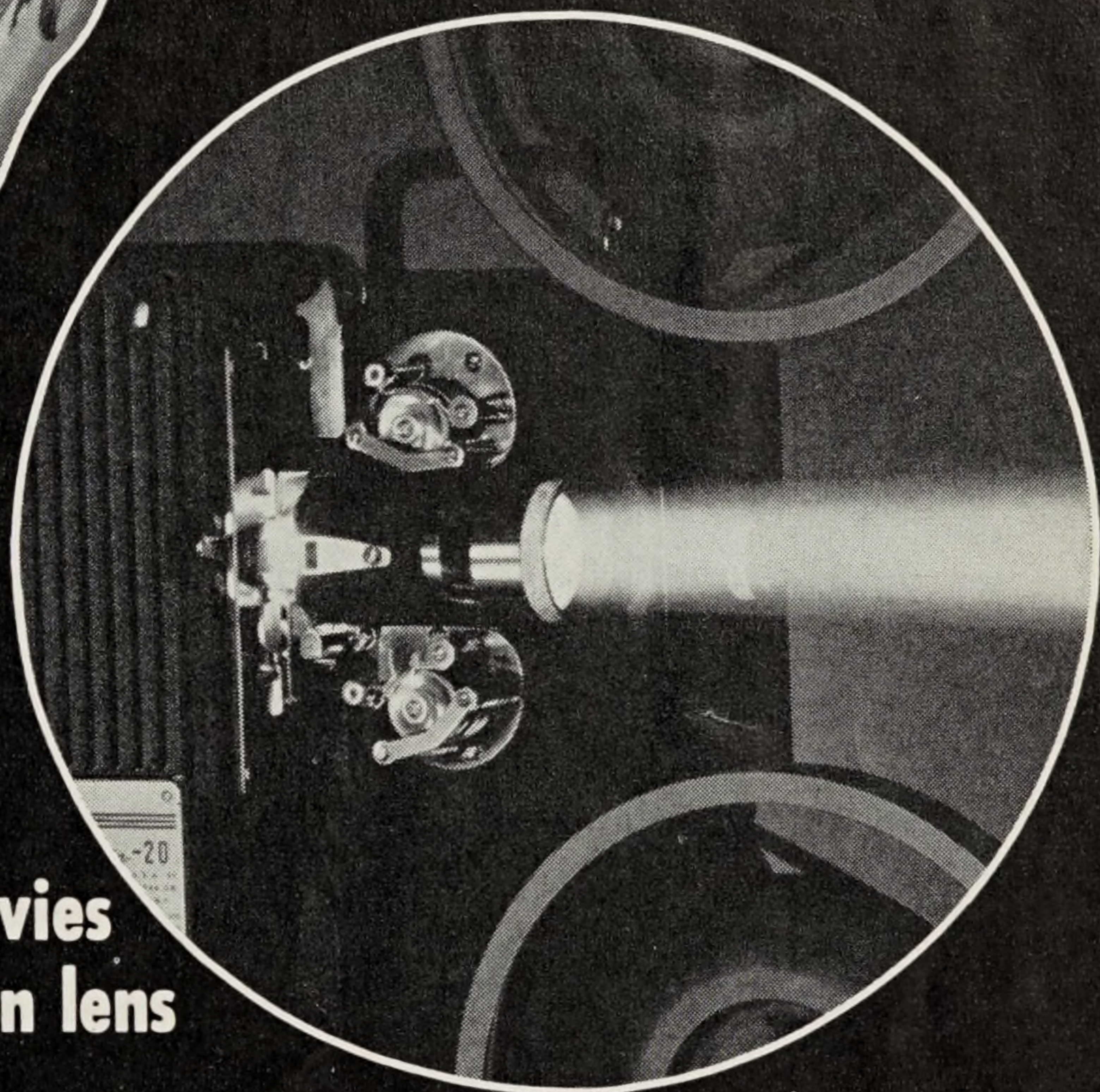
MEMBERS OF BROOKLYN AMATEUR CINE CLUB on annual outing at Fox Museum, Seaforth, L. I., July 14, 1946.—Photo by President Charles Benjamin.

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... up to 40% more screen illumination

... greater crispness and clarity

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LUMENIZED LENSES on all new Ciné-Kodaks and on most (soon all) new Kodascopes . . . Lumenized Ciné-Kodak accessory lenses, too! Not since before the war has there been a photographic development of such significance to movie makers. For them it holds the promise of finer, brighter movies—with purer colors, greater crispness and clarity, and up to 40% more screen illumination.

Lumenizing is the special Kodak technique of coating all air-glass surfaces of a lens with a hard, microscopically thin transparent film of magnesium fluoride. This coating helps kill reflections from lens surfaces, increases transmission of

light, produces cleaner color and tone values in both highlight and shadow areas of your movies. And it's tough! It will stand cleaning as well as does optical glass itself . . . under normal treatment will remain clear fully as long as the front surface of an uncoated lens.

On *either* camera or projector, a Lumenized lens will improve the quality of your movies. Furthermore, in the new Kodascopes all air-glass surfaces of every lens are Lumenized, including the condensers, resulting in a truly startling increase in screen illumination without a corresponding increase in heat. You can show bigger or brighter movies with a lamp of normal wattage, or you can use a lamp of lower wattage, longer life, and cooler operation to project pictures of the usual size and brightness.

Lumenizing—one of many Kodak photographic advances coming your way!

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

An Ace Heads East

(Continued from Page 355)

era *artiste* threw his focusing cloth to the ground, jumped up and down on it, and screamed at Jimmy: "Why don't you go in and worry about your *noodles* and let *me* take the pictures?"

Jimmy's sincere craftsmanship is evident in the way he works on the set. He seems to be all over the sound stage at once: checking the light balance, coordinating action with camera movement, peering through the view-finder to make sure every element of composition is just right. A happy blending of the artist and the realist, he works for compositions that are forceful without being stagy, and he always keeps his set-ups flexible enough to allow the player to move about naturally within the frame.

Yett, with all his precise attention to photographic detail, with all his intense devotion to the camera, he does not consider any one phase of production more important than the others. "A good motion picture is the result of *team-work*," he explains. "If the director, the cameraman, the writer, producer, and art director each work as separate individuals without regard for the overall approach of the picture, the final result cannot be consistent or forceful on the screen. But if they work closely together, with each technician blending his own specialty to complement the other phases of production, a finer pic-

ture is sure to result. This is the principle on which we hope to build the new motion picture industry in China; *team-work* and *cooperation*."

New Film Frontier in China

Now, at the zenith of his success as a director of cinematography, James Wong Howe expects to be leaving Hollywood to help bring the motion picture to a vast undeveloped land where life still, for the most part, follows the same primitive pattern that it did a thousand years ago. For one who has spent so many years in the film capital, it will not be easy to leave, but he feels that he must go now when he can really be of assistance to an important project.

"Hollywood has been very good to me," he reflects, "and I'm grateful for all I have been able to learn, for the chance to work in so inspiring an industry, and for the friends I've made while doing so. I've spent the last thirty years shooting movies in Hollywood. In the early days it was difficult; we had inadequate equipment, we had to improvise, we were pioneering a new industry—but there was a real thrill to it. Today, China is a new frontier for the motion picture. We'll be pioneering again, but I know that this time, too, it will be a real adventure."

When he speaks of China and the film work he will do there, he fairly bubbles with enthusiasm. The possibilities are so vast that it will take many years to accomplish all of them, but he looks

at the project from a long-range point of view in terms of what it will ultimately mean to the Chinese people.

Vast Opportunities Open

"Picture a huge nation of 450 million people," he says, "most of whom have never seen a motion picture. Their ways of life have stayed the same for centuries; they are out of contact with the rest of the world, and hardly know what is going on right in their own country. By means of the motion picture we can bring the world to them—and in the same way, we can bring their story to the world. The film is the perfect medium for unifying and educating the people of China."

Documentary Films First

To achieve this enlightenment of the Chinese people, Howe visualizes a comprehensive program to bring current events and national problems to the screen. This will be done, not with conventional newsreels, but by means of carefully formulated, unbiased documentary features—very much like our "March of Time"—which will analyze problems of national importance and encourage the people to work them out in a democratic way.

Jimmy points out that the immediate projects (groundwork of which has already been laid) will include the commercial lab and the visual education program. When these have been well-organized, he plans to start production of regular feature-length photoplays for general entertainment. He feels that the country itself holds much that can be placed on the screen to good advantage.

"The literature of China is rich and colorful," he points out, "but more than that, it is *cinematic*. There are many fine stories just waiting to be put on film—stories of the folk who live on river boats and spend their lives drifting down the waterways of China, stories of the farmers living close to the land and drawing life from the soil. We will film stories like these, not on sound stages with artificial sets and props, but in actual locales where we can capture realism and the flavor of the country itself."

To Stress Technical Quality

With the new lab acting as an advisory board and research center, it is expected that the technical quality of these films will ultimately approach that of Hollywood productions. But the flavor of the screen presentation will remain authentically Chinese. Jimmy Howe expects to extend his activities to the fields of production and direction, perhaps eventually calling in Hollywood stars and technicians to make individual pictures. In this way he feels that understanding between the two nations can be pleasantly and effectively increased.

Asked what his ultimate ambition is, Jimmy replies with frank sincerity: "I just want to go on making movies as long as I am able. Technical progress in motion pictures has only just begun. There are still great strides to be made and I want to do my part toward the new

(Continued on Page 385)

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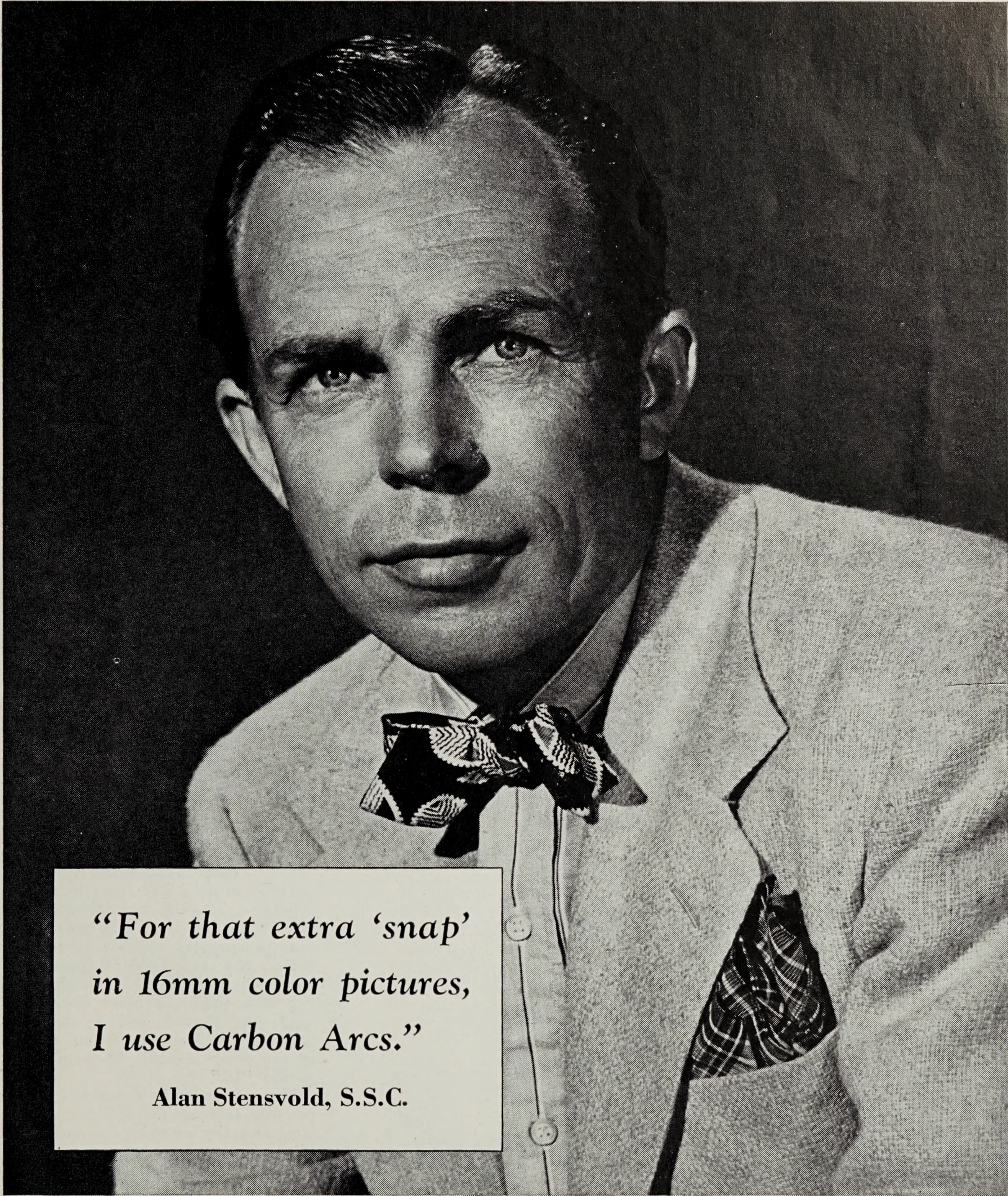
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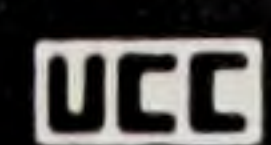


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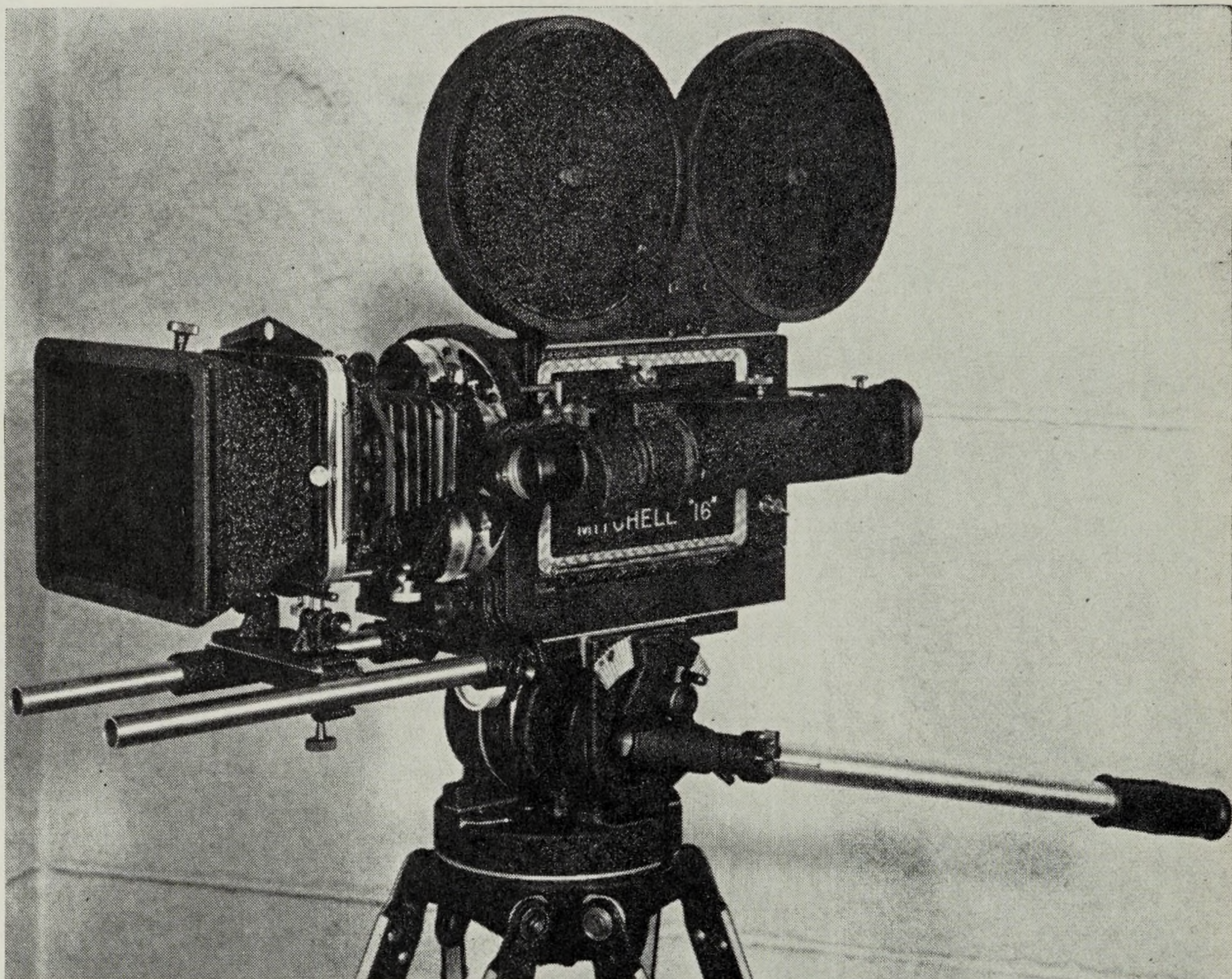
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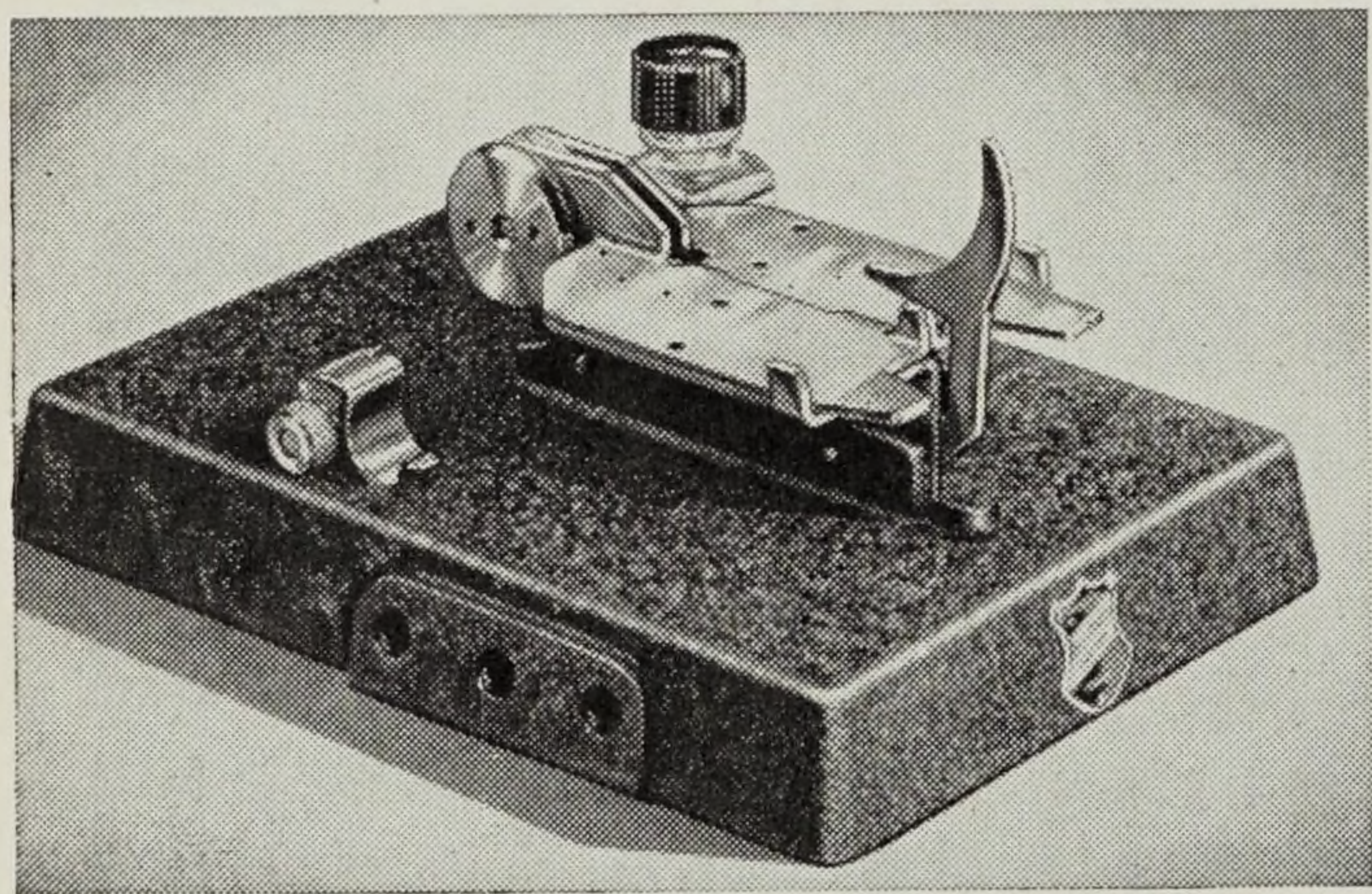
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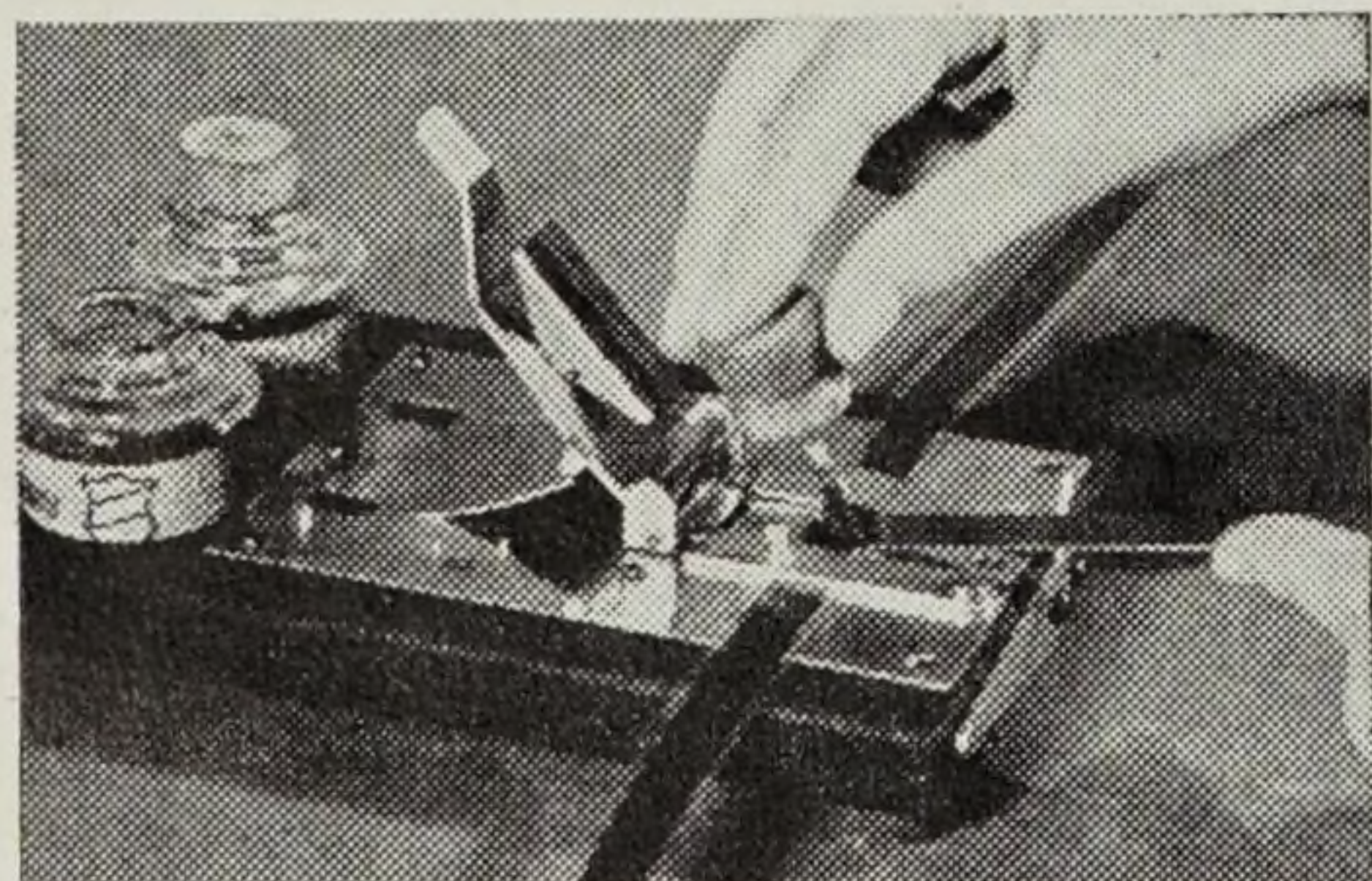


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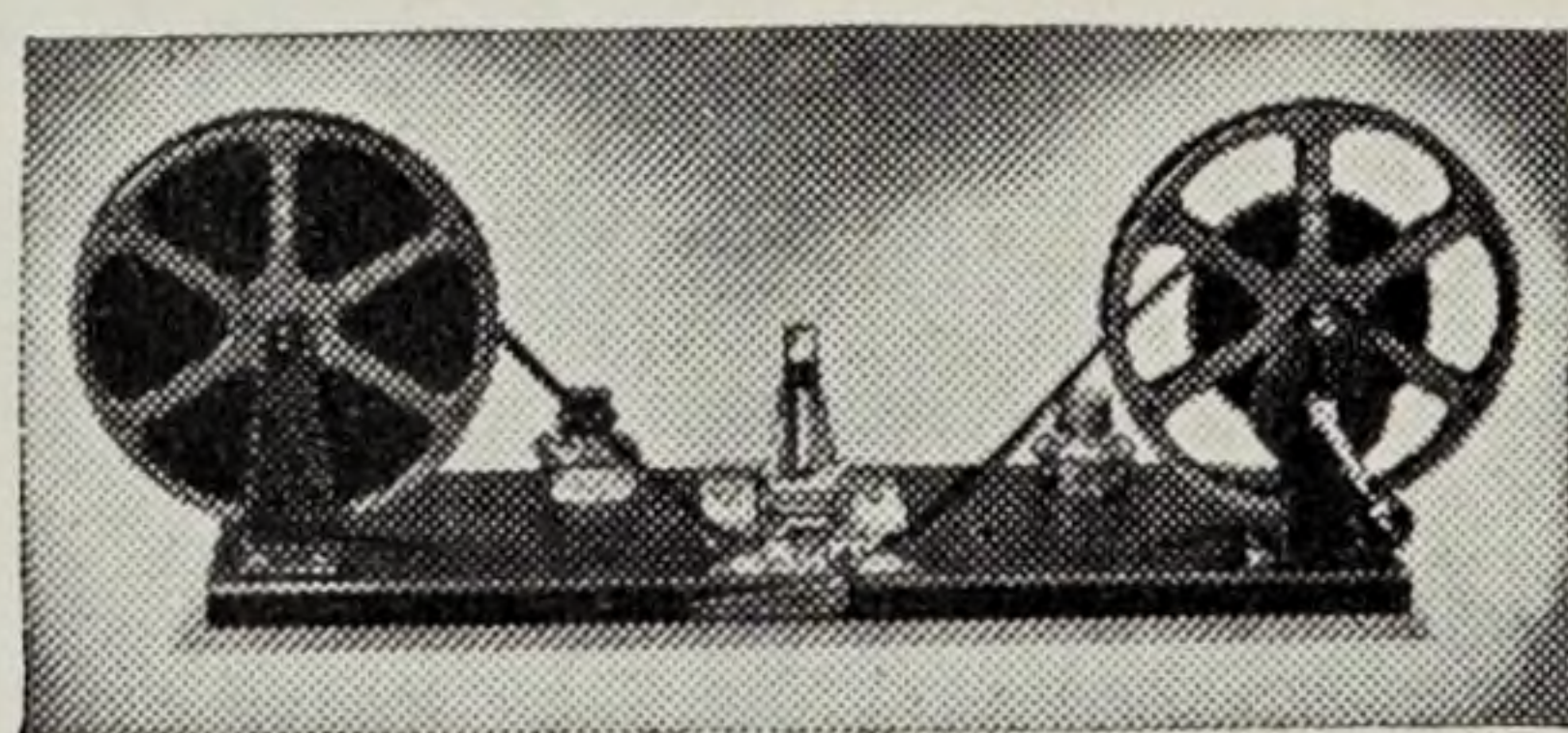
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Aces of the Camera

(Continued from Page 351)

was set up in the middle of the platform, keeping the dogs in his sights, when suddenly they broke away from their attendants and came bounding along at a speed and in a manner uncalled for in the script. The six dogs, chained together in two sets of three, and probably trying to impress the director, swept the tripod from under the camera and dragged that important instrument for several blocks before they could be brought to heel. Then the company rested and the producer languished while repairs were made on the camera.

The next picture for the same company was called "Barbarous Mexico," an opportunistic venture filmed against the background of the Mexican revolution of 1912. To shoot the battle scenes Irving was shipped down to Mexico. He arrived in El Paso, and after some finagling made contact with the supporters of one of the contending generals who agreed to get him across the Rio Grande the following night.

The spot chosen for the crossing was a place on the river near Fort Hancock, Texas; safely in back of the lines which were running roughly north and south at that time. And Irving, with his fellow adventurer, were to cross in company with twenty or thirty other men who had been enlisted to serve with this particular general.

When, after a rough ride in some requisitioned buckboards, the group of men arrived at the appointed place by the river it was decided that there were not enough boats for everyone to make the trip at the same time. It was decided, therefore, to send most of the fighting men on ahead and send back one of the boats for Irving and his companion.

Those remaining on the American side settled down in the inky blackness to wait. They heard the sound of the muffled oars diminish in the distance. Then silence. And then a volley of shots rang out, then another, and another. The watchers saw the flash of rifle fire on the opposite bank. The boat did not return.

His second attempt to get into the fray was more successful, landing him, via train from El Paso, in Torreone. And he arrived just in time to film a major engagement. There were charges and counter-charges, and the cavalry shots were magnificent with the horses rearing and creating enough dust to make everything wonderfully photogenic. But Irving had chosen the wrong side.

He had about settled down to shoot this war in comfort when he had to retreat. And then they retreated again after another short stand. And then again. Finally it was decided to make a stand at a cleft in the mountains, a seemingly impregnable position, called Bachimba Pass.

The general took Irving into his confidence and showed him the plan of his strategy; where he would deploy his troops, where his cavalry would lie in wait for the orders to charge, where the three-inch guns would be mounted. And he told Irving to pick the spot he wanted to shoot from.

Irving picked a place on the summit of one of the two cliffs that formed the pass through the mountains. From such a vantage point he could sweep the entire battle arena. And besides, it was safe.

He had chosen well. It turned out to be a spectacular fight and everything passed before his lens as he had hoped. And it had been perfectly safe. It had been.

Suddenly the bullets from a machine-gun started peppering his position. They came so thick and fast, and with such deadly accuracy that it would have been

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fatal for the two men to expose themselves in an effort to rescue the camera that was sticking out of the foxhole in which they were now trying to make themselves as inconspicuous as possible. But they had to save the camera.

Digging like mad they dug a trench from their hole across the fortunately narrow brow of the hill until they were out of the line of fire. And just in time. The position was not impregnable, and the retreat was on again.

Chagrined at having given permission to these Yankee cameramen to film what had turned out to be his military failures, the general refused to give them permission to leave the country and clapped them in jail. They got out of this by bribing the captain of the guard with a new pair of trousers that he sorely needed, and after several more similar episodes shook the dust of Mexico from their feet and out of their sombreros.

But there is an interesting aftermath to this story that is worth telling.

One day, several years later, Irving was crossing San Francisco Bay on a ferryboat in pursuit of some newsworthy footage for The Selig-Tribune Newsreel Weekly, the camera department of which he had organized. On the ferryboat he fell into conversation with a cowhand, a Texan who told Irving that he had spent some time in Mexico. Well, that gave the two men something in common, and so Irving told him that he had filmed the battle of Bachimba Pass. And as the conversation developed it turned out that this cowhand had also been in that battle on the opposing side. Finally, Irving got to the part of the story about the merciless rain of bullets that drove him and his camera from his perch on top of the cliff.

"Well I'm damned!" said the cowhand. "Well, I'm damned!"

"What's the matter?" Irving wanted to know.

"Well," said the Texan, "I was the guy who was shooting at you. But I had no idea that was a camera up there, I thought you had a machine-gun."

Back in Chicago, Irving transferred his affections to the Rothacker Film Co. for whom he made industrial and topical subjects for a couple of years. On this job he traveled the country, lugging his own camera and baggage and frequently spent weeks at a time sleeping on trains. But he quit when an overzealous efficiency man made uncomplimentary noises one morning when he came in 15 minutes late.

That, of course, called for a drink. And over the drink in the La Salle Hotel bar he met a newspaper friend of his attached to the NEA news service who was just leaving to cover the new war in Europe. He told Irving that he knew of a group of men who had put up money for a film to be made in Europe behind the German lines. They were all set except for a cameraman, and he asked Irving if he would like to go along.

He did. And the outgrowth of that

conversation was as fantastic an expedition as was ever attempted and made during a war. The two men equipped a Stutz "Bearcat" to carry all their bags and photographic paraphernalia, drove it to New York, from where it was shipped to Rotterdam, and from where they drove to Berlin. From Berlin they followed the German armies in their early victories on the Russian front, filmed the capture of Warsaw, and after returning to Berlin, toured the fighting zones on the Western front.

Irving returned to America with some of the most interesting footage of the first war to be fought on a modern scale. But except for a few showings around Chicago the picture went unreleased because the backers, inspired no doubt by the martial spirit of the film, fought among themselves.

That was when he organized the camera department for the Selig-Tribune News in Chicago. One of his first assignments on that job took him right back to Mexico to cover General Pershing's expedition to Agua Prieto.

He felt the Hollywood urge in 1917 and became cameraman for L.K.O. Comedies, a company whose greatest asset probably was in the services of Norman Taurog as director; then he worked for Vitagraph to film the Jimmy Aubrey comedy series; and in '21 for "Bronco Billy" Anderson to do the Stan Laurel pictures. In 1922 he worked for Hunt Stromberg making a series that starred Bull Montana, and the next year Bill Thorpe for a series of Westerns.

When M-G-M- called him in 1924 it was for a three week assignment, and his job was to do the trick work in a comedy sequence in which the script called for Louise Fazenda to ride an ostrich.

This was probably the first occasion on which a cameraman had ever been called in to specifically create a "special effect." The results were so good, and with such a saving of time and money to the production, that Irving realized

that the creation of a department where all tricks shots could be handled would be most beneficial to the studio. He sold the idea to the Metro officials and his three weeks has so far stretched to 22 years.

It was in this department that the first dissolves were made on to lavenders, and later, working with technicians from Eastman, that the first duping stock was developed.

Every year Irving has added to his already extensive repertoire. Soon to be released is "The Cockeyed Miracle," a picture that has once more given the old master full range for his mystifying bag of tricks. If you're interested in trick work, this has everything. Go to see it!

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Cinema Workshop

(Continued from Page 360)

story, he will see to it that every bit of treatment follows in key with that mood. Selecting the various elements of a given situation, he blends them together to form a definite and tangible atmosphere. If, for example, the locale were a waterfront dive, he would cut in flashes of a couple of drunks arguing at a table, a bartender spinning drinks down the bar, a piano-player pounding out raucous rhythm between gulps of beer, a waterfront floozie flirting with a sailor, a moocher trying to beg drinks from the bartender, etc. All of these *segments* of the situation would set the mood much more effectively than a single overall shot of the room.

It is, after all, the little touches of originality that form a director's *style* and add punch to the film narrative. To the observant director, no action—no matter how small—is insignificant. Each offers a challenge, a chance to present in an original way a bit of business that had always before been presented in the same trite way. These touches help also to enhance characterization, so that the characters become individuals instead of mere general types.

Even the most detailed script cannot anticipate all the added touches that are apt to present themselves when the story actually starts to unfold on the

shooting stage. Perhaps an actor will add a bit of humorous business or a line of smart dialogue; maybe the cameraman will discover a forceful angle that hadn't been bargained for. The director should always stand ready to take full advantage of these spur-of-the-moment developments, as they will give added life to his film—provided, of course, that they do not go off on tangents. A script that has a basis of strong plot action will especially benefit by the inclusion of these little touches.

The director will find that *approach* depends upon getting his trend of action and mood firmly in mind, and keeping every element of treatment in that key during filming.

Working with Your Cast

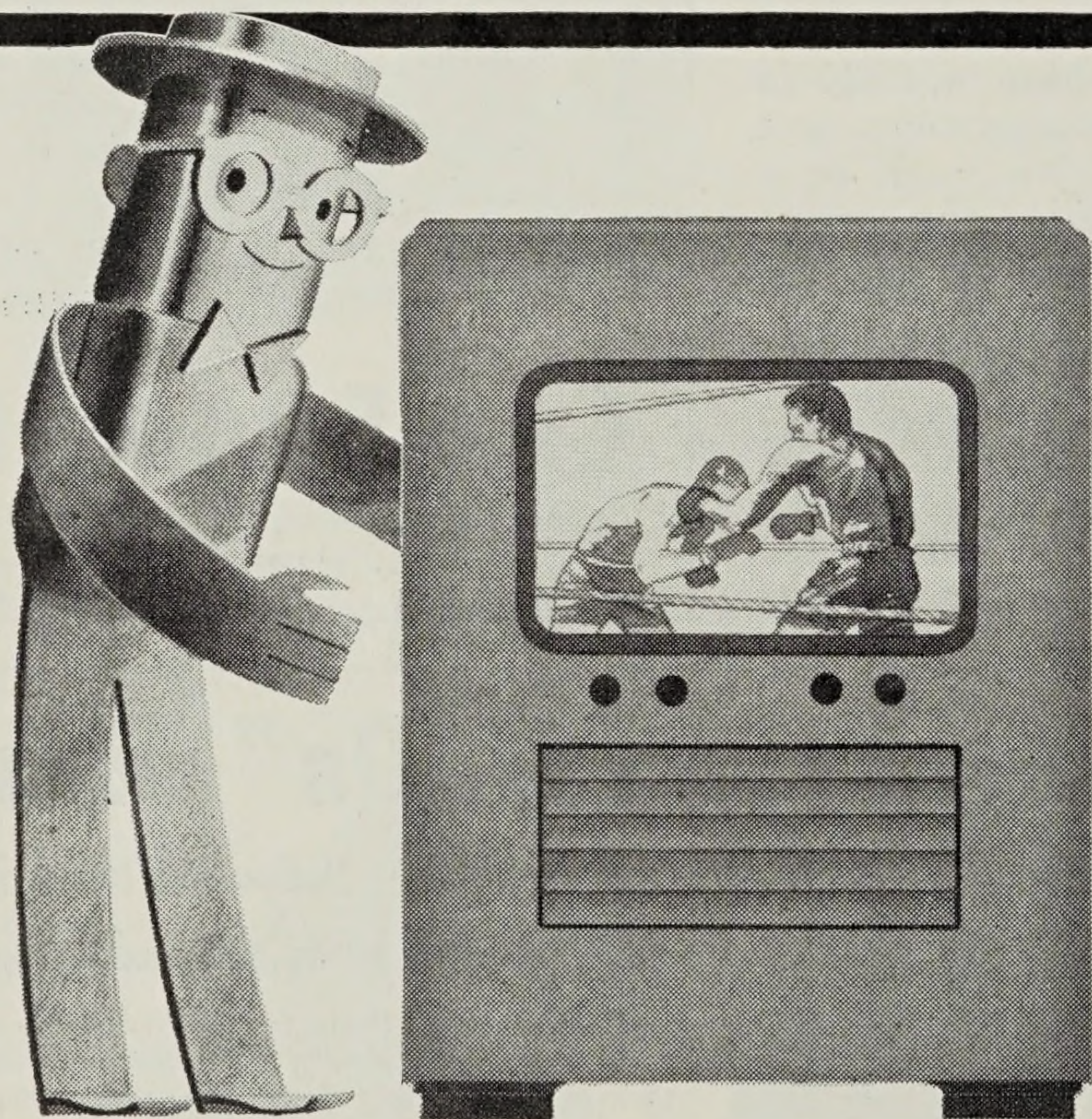
We have said that it is a major responsibility of the director to bring out the professional best in the people with whom he is working. This applies not only to his fellow technicians, but also to his players, the actors portraying the various characters in the film. We use the term "actors" in a general sense to include anyone appearing before the camera in a directed film, whether it be commercial, educational, or documentary.

The most effective tool a director can use in working with a cast is his own personality. In terms of simple psychology, if he acts in a certain way toward them, his players will re-act in a corresponding way. He must be understand-

ing, patient, sensitive, and determined to settle for nothing less than a creditable result. Above all, in working with players, he should develop the ability to convey his ideas to them clearly and productively.

Too many beginning directors worry about what kind of impression they are creating in front of their cast. They are afraid that they may seem unprofessional if they allow themselves to really enter into the spirit of the thing. Actually this is a fallacy, for it matters not one little bit what impression the director creates during filming as long as he gets the desired results on the screen, for it is in terms of the film itself that he will ultimately be judged. He should, therefore, get rid of all traces of self-consciousness and learn to act naturally. He should also develop his own dramatic sense and acting ability, so that if he finds it necessary to suggest a bit of action to the cast by actually going through the motions, he can do so effectively.

From the standpoint of personal temperament, it behooves the director to know how to control *himself* before he attempts to control others. Contrary to popular belief, a movie set is no place for "temperament," especially on the part of the director. Violent displays of emotion work against the film instead of for it, and indicate that the director is unable to cope with the admittedly intense strains of directing a motion pic-



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Photography at Bikini

(Continued from Page 352)

the field at Kwajalein, where speed in processing under tropical conditions was essential. Major P. M. Thomas from Wright Field was placed in charge of camera engineering and the ultra-high-speed cameras—Fastex, Eastman UHS, and the Jeromes running 1,000 frames per second.

At Lowry Field, Colonel Cullen contacted the remnants of the AAF First Motion Picture Unit, but demobilization had set in to the point where no professional motion picture photographers were available. From Wright Field Photographic division, technical intelligence, Lt. Col. Richard "Joe" Cunningham, formerly with RKO, was placed in charge of motion picture. In addition to his crew from Wright Field, he had to have top production photographers to photograph the bomb blast and to direct and film the historic and documentary coverage required.

The writer, starting on terminal leave received orders returning him to active duty for Operations Crossroads. With other members of the A. S. C., and ex-service photographers from the picture industry in Hollywood, Lt. Col. Cunningham was able to fill his requirements.

At Roswell, the intensive training started—many of us were veterans in the air, but some were not. Some of us had many hours in B 29's at very high altitudes, while others made their first high altitude flights during this training period. But when it came time to head overseas, long hours of flight, high altitudes and oxygen were no novelty for any member of the group. Colonel Cullen had whipped up a smooth-working photo organization.

But in the Pacific, the conditions were entirely different. From desert flying over New Mexico, in dry—and many times dusty — air, we went into the humid tropical zone of Kwajalein, and to different problems. We flew somewhat higher in the Pacific, and continued the training program until every man knew exactly what he was to do under various conditions or emergencies, and could do it. What to expect—that was something else again. None had ever before planned to photograph the detonation of an atom bomb in the air.

General Ramey had planned well. Ground crews, air crews, photographers—all were briefed on every mission, just the same as a combat outfit—except that none was shooting at you. Yes, and the dried eggs, spam, dehydrated vegetables and canned sausage were just as evident as the lack of fresh milk, fruit, and salads.

Colonel Cullen was relentless in his insistence on dry runs (repeated plane trips over the route mapped for each plane when the atom bomb was to be exploded)—"Nothing short of perfection in the Air Foto Unit"—and it paid off. He had selected, secured and or-

ganized the largest photo unit that was ever put together to photograph a momentous event in history—and accomplished it in a very short time. In combination with staff planning, it is to his lasting credit that we were able to deliver a most complete and informative photographic record of the atomic blast—without a single casualty.

Although, at first glance, the cost of the atom tests may seem excessive, the records secured by Air Foto Unit have alone justified the huge expenditure. For, from the many hundreds of thousands of feet of film, Manhattan scientists and atomic engineers will secure vital information of actual atom blast characteristics for future research; and such data could not have been obtained in any other manner.

For example, the importance of motion picture records for the scientists is best demonstrated in excerpt from a recent article in Air Force magazine, which stated: "Actually, it is not too much of an exaggeration for never before, even during war-long operations calling for split-second timing, as the AAF had to meet the challenge of micro-second synchronization demanded at Crossroads. From the Manhattan district to the Air Forces came this request: 'Get us on film,' said the scientists, 'the first one-tenth of a second after bomb-burst. And if possible, get it so that it can be broken down for analysis to less than one ten-thousandth

of a second.' For good measure, the AAF has gone the Manhattan District one better; the delivered film was so marked that it can be measured in terms of 500-millionths of a second."



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Current Assignments of A. S. C. Members

As this issue of AMERICAN CINEMATOGRAPHER goes to press, members of the A. S. C. are engaged as Directors of Photography on the following productions in the Hollywood studios:

Columbia

Joseph Walker, "The Guilt of Janet Ames," with Rosalind Russell, Melvyn Douglas, Sid Caesar, Nina Foch.

Ray Fernstrom, "The Last of the Redmen," with Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop.

Charles Lawton, Jr., "They Walk Alone," with Glenn Ford, Janis Carter, Barry Sullivan, Edgar Buchanan.

Fred Jackman, Jr., "Twin Sombremos," (Cinecolor), with Randolph Scott, Barbara Britton.

Vincent Farrar, "Cigarette Girl," with Leslie Brooks, Jimmy Lloyd.

George Meehan, "Inside Story," with Chester Morris, Constance Dowling.

Enterprise

Russell Metty, "Arch of Triumph," with Ingrid Bergman, Charles Boyer, Ruth Warrick, Louis Calhern, Michael Chekhov, J. Edward Bromberg.

Metro-Goldwyn-Mayer

Charles Schoenbaum, "Summer Holiday," (Technicolor), with Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan.

Robert Surtees, "Unfinished Dance," (Technicolor), with Margaret O'Brien, Cyd Charisse, Danny Thomas.

Karl Freund, "This Time For Keeps," with Esther Williams, Johnnie Johnston,

Jimmy Durante, Lauritz Melchior, Xavier Cugat.

Hal Rosson, "To Kiss and to Keep," with Gene Kelly, Marie McDonald, Charles Winninger, Spring Byington.

Robert Planck, "It Happened in Brooklyn," with Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante.

Paul Vogel, "Merton of the Movies," with Red Skelton, Virginia O'Brien, Alan Mowbray.

Sidney Wagner, "The Yankee," with Van Johnson, Thomas Mitchell, Dean Stockwell.

George Folsey, "Green Dolphin Street," with Lana Turner, Van Heflin, Richard Hart, Donna Reed, Edmund Gwenn, Reginald Owen.

Monogram

Henry Sharp, "It Happened on Fifth Avenue," with Ann Harding, Victor Moore.

Harry Neumann, "Cisco and the Angel," with Gilbert Roland, Frank Yaconelli.

Paramount

George Barnes, "Emperor Waltz," (Technicolor), with Bing Crosby, Joan Fontaine, Roland Culver, Lucile Watson, Sig Ruman.

Ray Rennahan, "Unconquered," (Technicolor), with Gary Cooper, Paulette Goddard, Howard DaSilva, Cecil Kellaway, Ward Bond, Katherine DeMille, Boris Karloff.

Daniel Fapp, "Golden Earrings," with Ray Milland, Marlene Dietrich, Murvyn Vye, Bruce Lester, Reinhold Schunzel, Quentin Reynolds, Ivan Triesault.

Charles Lang, "Desert Town," (Technicolor) (Hal Wallis Prod.) with John Hodiak, Elizabeth Scott, Burt Lancaster, Mary Astor.

Ernest Lazslo, "Dear Ruth," with Joan Caulfield, William Holden, Edward Arnold.

John Seitz, "The Big Haircut," with Alan Ladd, Robert Preston, Dorothy Lamour, Lloyd Nolan.

Jack Greenhalgh, "Adventure Island," (Cinecolor) (Pine-Thomas Prod.) with Rory Calhoun, Rhonda Fleming, Paul Kelly, John Abbott, Alan Napier.

PRC

Walter Streng, "Lighthouse," with June Lang, Don Castle, John Litel.

RKO

Nick Musuraca, "The Bachelor and the Bobby-Soxer," with Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee.

Harry Wild, "They Won't Believe Me," with Robert Young, Susan Hayward.

Sol Polito, "A Time to Kill," (Hakim-Litvak Prod.) with Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak.

Republic

John Alton, "Hit Parade," with Edie Albert, Constance Moore.

Screen Guild Productions

Robert Pittack, "Queen of the Ama-

zons," with Patricia Morison, Robert Lowery, J. Edward Bromberg.

James Brown, Jr., "Renegade Girl," with Alan Curtis, Ann Savage, Jack Holt, Russell Wade.

20th Century-Fox

Arthur Arling, "Home Stretch," (Technicolor), with Cornel Wilde, Maureen O'Hara, Glenn Langan, Helen Walker.

Charles Clarke, "Bob, Son of Battle," (Technicolor), with Peggy Ann Garner, Lon McCallister, Edmund Gwenn.

Benjamin Kline, "Backlash," (Sol Wurtzel Prod.) with Richard Travis, Jean Rogers, Larry Blake.

Norbert Brodine, "Boomerang," with Dana Andrews, Frank Latimore, Jane Wyatt, Lee J. Cobb.

United Artists

William Mellor, "Carnegie Hall," (Federal Films) with Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh, Felix Bressart, Hans Jaray and Leopold Stowkowski, Jascha Heifetz, Bruno Walter, Artur Rodzinski, Lily Pons, Rise Stevens.

Franz Planer, "Vendetta," (California Pictures), with DeGeorge, Faith Domergue, Hillary Brooke, Nigel Bruce, J. Carroll Naish.

Lucien Androit, "New Orleans," (Majestic Prods.) with Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Richard Hageman, Irene Rich, Louis Armstrong.

Russell Harlan, "Red River," (Monterey Prods.) with John Wayne, Montgomery Clift, Walter Brennan, John Ireland, Margaret O'Sheridan.

John Boyle, "Who Killed Doc Robin," (Cinecolor) (Hal Roach) with Larry Olsen, Eilene Janssen.

Universal-International

George Robinson, W. Howard Greene, "Flare of Tripoli," (Technicolor) with Yvonne DeCarlo, George Brent, Brod Crawford, Andy Devine, Lois Collier, Arthur Treacher, Albert Dekker.

Hal Mohr, "I'll Be Yours," with Deanna Durbin, Tom Drake, William Bendix, Adolphe Menjou.

Warners

Joe Valentine, "Possessed," with Joan Crawford, Van Heflin, Raymond Massey, Geraldine Brooks.

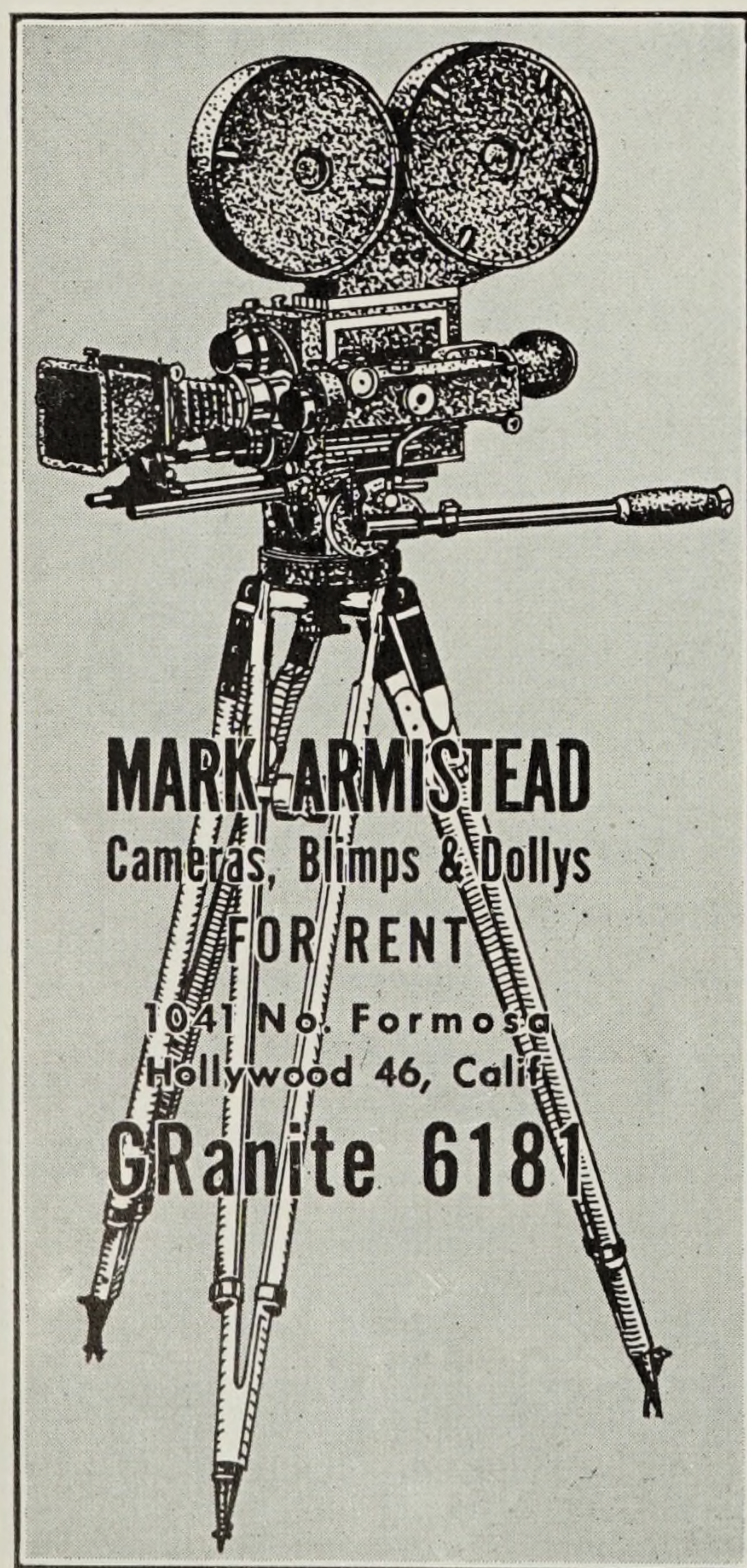
James Wong Howe, "Pursued," (United States Pictures) with Teresa Wright, Robert Mitchum, Judith Anderson, Alan Hale.

Wesley Anderson, "Love and Learn," with Jack Carson, Robert Hutton, Martha Vickers, Janis Paige.

Peverell Marley, "Night Unto Night," with Viveca Lindfors, Ronald Regan, Bruce Bennett, Rosemary De Camp.

Victor Milner, A.S.C., Takes Bride

Victor Milner, A.S.C. past president of the organization and one of the foremost Directors of Photography over a long period of years, was married on July 21st to Edith Glidden. Disclosure was made following the return of the Milners from a honeymoon trip through Mexico and Guatemala.



SMPE Convention Plans

(Continued from Page 362)

of the mechanisms and practices employed in the motion picture industry; and the dissemination of scientific knowledge by publication.

Semi-annual conventions were set up immediately, where technical papers were presented and discussions invited. In studying proposals for new standards and procedures for motion picture engineering, the officers and committees of the SMPE always consult with representatives of every branch of the motion picture industry to assure that their recommendations represent majority opinion, with maximum benefits to all concerned. By this procedure, the Society has coordinated on a national basis the engineering thinking of an entire industry, and has led the motion picture industry to accept technical improvements which increase the efficiency or operation in production, distribution and exhibition.

In order to effectively carry on the engineering and technical phases which embrace every factor of engineering and technique of motion pictures from production through to the time a film is projected on a theatre screen, total of 24 committees operate within the SMPE.

Because of the constant improvement and advance in motion picture engineering—especially in such a fast-moving industry such as films—the Society leaders early decided that semi-annual conventions were necessary. Under present policy, every third session is held in Hollywood in order to generate closer contacts between the research engineers of the east with those in the studios.

Ampro Slide Projector

Ampro Corporation of Chicago is introducing a post-war slide projector under trade name of Amproslide. Machine, taking two by two inch slides, embodies patented features which allows for easier and faster operation.

B. & H. Distributes Radiant Screens

Bell & Howell offices and sales organization will handle distribution of Radiant projection screens, according to joint announcement of the two companies.

An Ace Heads East

(Continued from Page 374)

improved cinema that we'll be working for. I'm staying behind that viewfinder because I can't see myself settling down to the life of a golf-playing country gentleman. The motion picture industry is too vital, too alive—I'd never be happy away from it."

The trip that Jimmy plans to make in the fall will be a sort of sabbatical leave from Warner Bros., where his contract has a bit longer to run. He will spend from six to eight weeks in the Orient setting the groundwork for his various film enterprises, so that when his Warner contract is completed he can take off permanently for China and the work he wants to do. When that day arrives, he will leave Hollywood taking with him a cargo of thoughts—thoughts of the past and of the future. He'll be thinking of the happy, exciting years he's spent in Hollywood, of the friends he's made, and of the light and shade he has been able to put on film. He'll be thinking, too, of a vast land across the sea where countless millions of people thirst for knowledge and news of the world outside. And he'll be happy, because he'll be bringing them that world on strips of film.

Unsold Back With Bell & Howell After Army Service

Major Robert H. Unseld, recently released from service with the Army Air Corps, has returned to the Bell & Howell organization as general advertising manager. Unseld joined B. & H. in 1935, and received successive promotions within the company until appointment to post of general advertising manager in 1939. He received leave of absence in early 1942 for service with the AAF.

Wollensak Optical Resumes Civilian Production

Wollensak Optical Co., having completed government contracts, is resuming full-time production of optical instruments. Because of retooling and other plant changes required for full return to normal production of civilian goods, only limited supplies of cine lenses, shutters, etc., will be available for some months, according to company announcement.

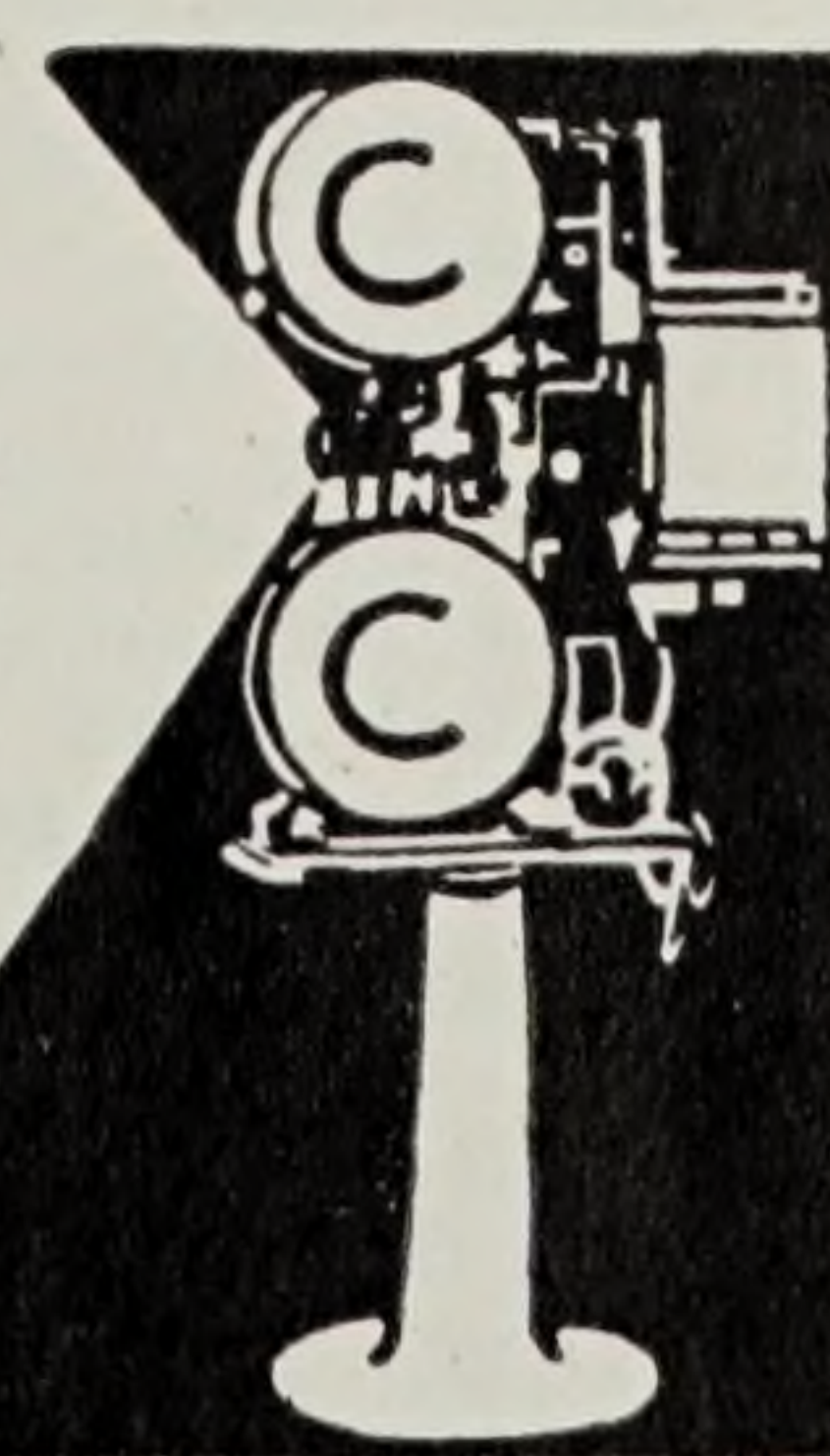
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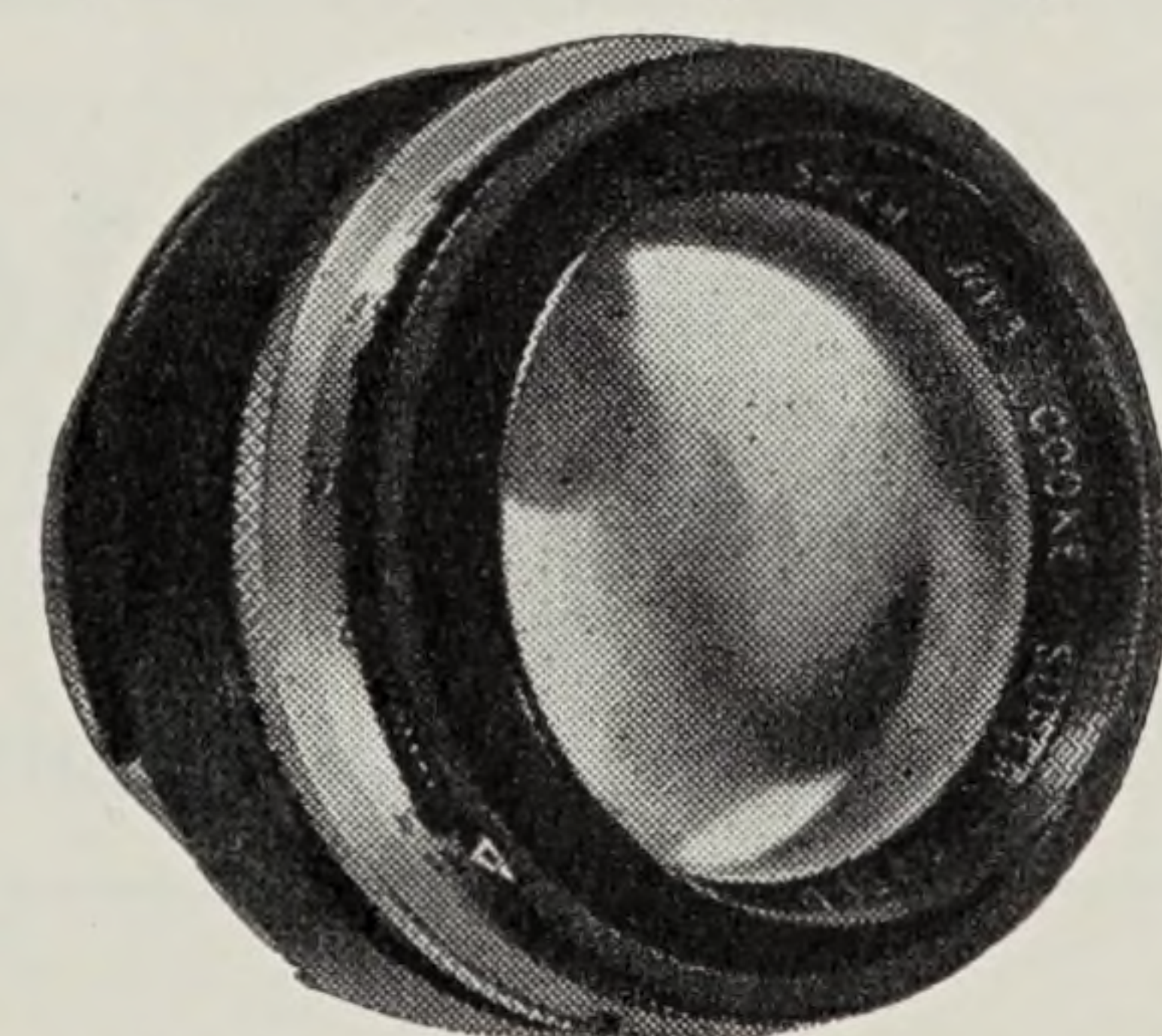
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BUY VICTORY BONDS

Mitchell Camera Acquires Enlarged Factory

Mitchell Camera Corporation, which is noted for its manufacture of precision cameras for motion picture production, has acquired a completely modern building embracing 138,000 feet of floor space on a six-acre site at 666 West Harvard Street, Glendale, Calif. Included in the purchase is a wealth of precision machinery and equipment which, added to that already operated by Mitchell, will speed up production of the 35 mm. BNC production cameras, the new 16mm. professional cameras, and other apparatus for film production, including both 35mm. and 16mm. projectors.

Officials of the company state that the enlarged facilities will also permit greater research and experimentation in the camera and projector fields. And, as in the past, Mitchell will continue to work in close cooperation with studio cameramen and technicians.

The new factory will be formally opened on October 17th with a reception and buffet supper to which leading studio executives, producers, directors, cameramen and engineers will be invited. Feature of the evening will be a demonstration of the new Mitchell 16mm. professional camera soon to be available.

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BOOM lightstand \$25.00, large, 10 feet high, 7 feet long, takes 750 watt F. spotlight. Tripod \$7.95, Heads \$3.95, Dolly \$10.95 plus taxes. Good discounts — terms. Sales representative wanted. Read Photo Mfgs., 1619 Glendale Blvd., Los Angeles 26, Calif.

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MITCHELL, Step Printer. 16MM \$200.00. Sam's Electric Shop, 35 Monroe St., Passaic, N. J.

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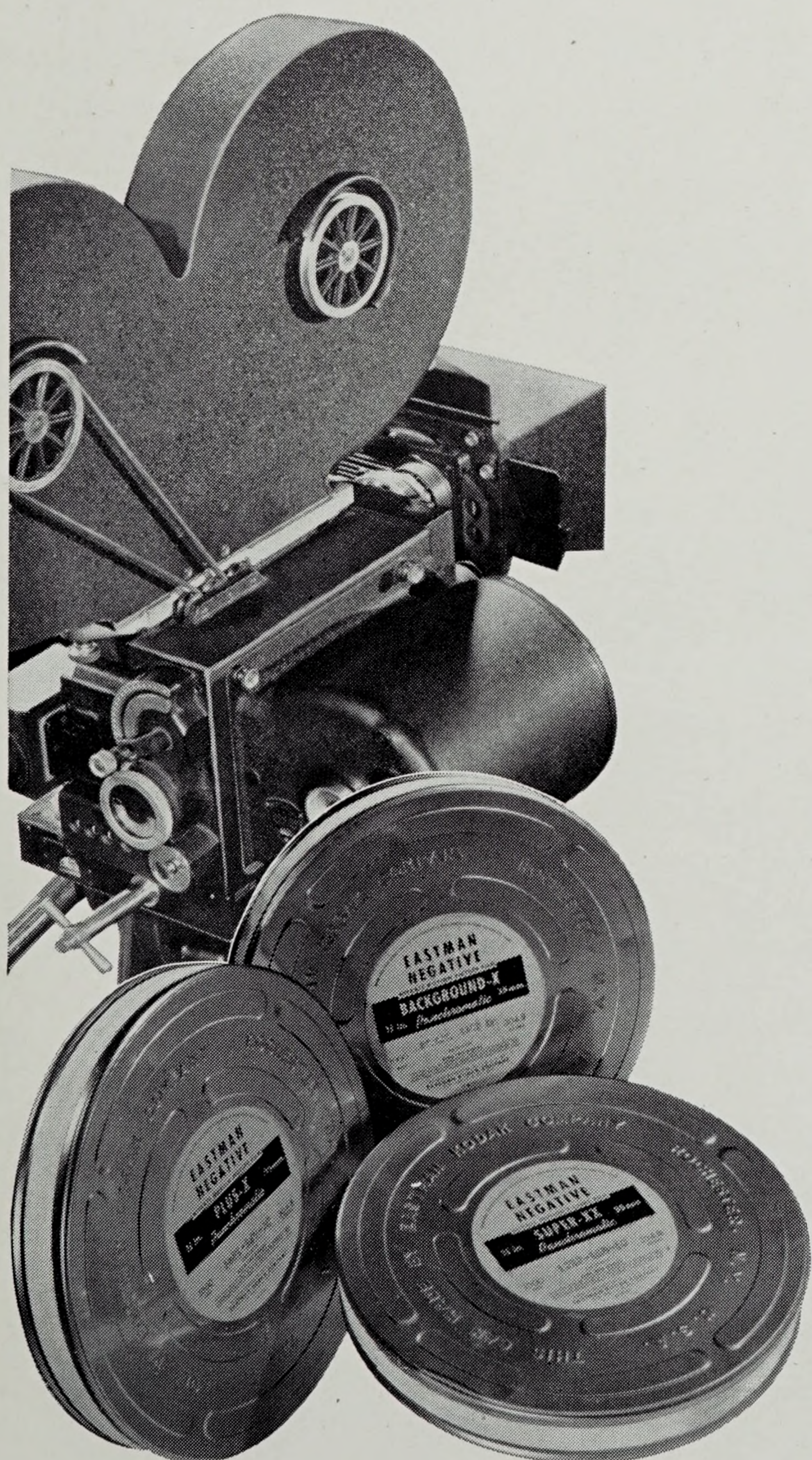
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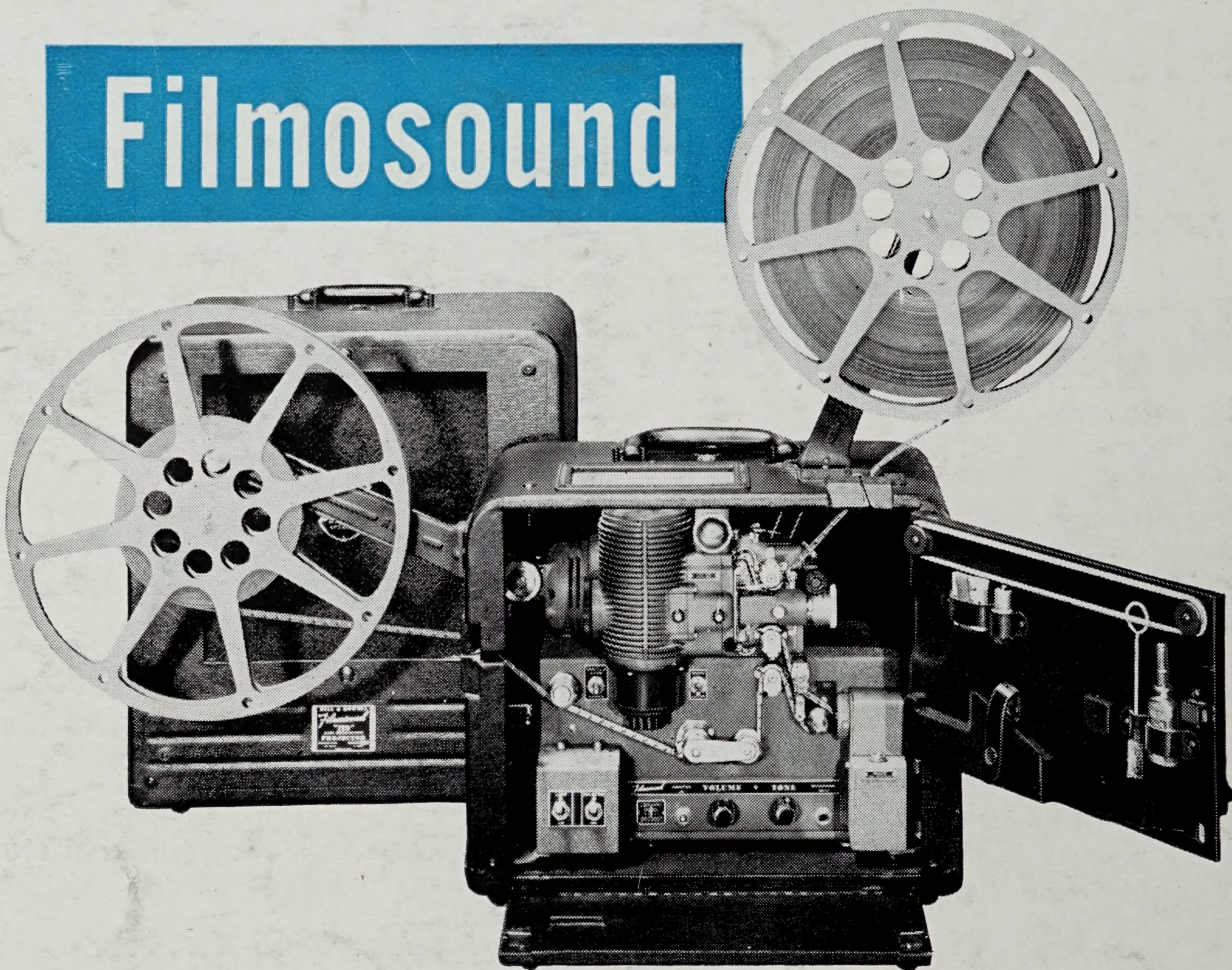
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